

THE DAVIS PRESS, INC.

Publishers

Worcester · Massachusetts

The School Arts Magazine is indexed in the Readers' Guide to Periodical Literature and the Education Index

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Subscription Rates

United States, \$3.00 a year in
advance

Canada, \$3.25 Foreign, \$4.00

Canadian
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Wm. Dawson Subscription
Service Limited

70 King Street, East, Toronto, 2

Contributions

SEND ARTICLES AND
EDITORIAL COMMUNI-
CATIONS TO EDITOR,
STANFORD UNIVERSITY,
CALIFORNIA. BUSINESS
LETTERS AND ORDERS
FOR MATERIAL TO THE
SCHOOL ARTS MAGA-
ZINE, WORCESTER, MASS.

SCHOOL ARTS

A PUBLICATION FOR THOSE INTERESTED IN ART EDUCATION

Pedro J. Lemos
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DIRECTOR, MUSEUM OF FINE ARTS, STANFORD UNIVERSITY, CALIF.

VOL. XXXV. NO. 2

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LINOLEUM PRINT CUT BY ALVIN WANZER, STUDENT AT POUGH-KEEPSIE HIGH SCHOOL. MARGARET FODDER, ART INSTRUCTOR

The Pendulum Swings Again

AN EDITORIAL

WHO cannot remember the Age of Taborets in American art education? Those days when Utility and Art Application came like impounded waters broken loose and flooded the schools with machinery halls. It was a limited community that could not find taxes for manual training equipments, and with competition between schools and communities it produced the Golden Age for manufacturers of wood-working machinery. The pendulum kept swinging and swung to an extreme, multiplying the taborets, tablettes, and boxettes over the entire land. Educational leaders thought only of application, losing sight of the possible value of "applied art," and so the "tool boom" passed into the realm of Experimentation, leaving only a trail of Industrial Art to replace Application without Art.

Until Art plus Application is combined in school art education, it is unbalanced and cannot remain upright long. Over emphasis on the one or the other results in a breakdown of successful growth. We must keep the art pendulum from again swinging to extremes. There are strong indications of the pendulum swinging to Art with no Application. Painting and drawing only, with no relation of it to the things of utility, to the environments of everyday life, leaves art education a veneer and an affectation of art knowledge. Children painting at a group of easels is a delightful picture, but it does not completely train for their tomorrow. Children expressing on paper anything they want is a proper relaxation and an opportunity for individuality, but it does not establish for them the guideposts for their art continuance and enjoyment of a complete art life. With all the art theories by psychologists,

let us consider also the time-tested advice of experienced art teachers. Perhaps when the art teacher becomes over aggressive, he may propose how psychology should be taught. With all the theories and questionnaires and isms that are causing confusion in the entire art field, there is one great, hopeful, leading thought. Only *that* Art can live on which will bring Beauty into the lives of the most people. Art will live when it is integrated, not only through school subjects, but on through the homes and civic environments of every community. The queer, the sordid, the ugly and freakish types of pictures, misnamed Art, will pass into oblivion. Art should perpetuate the lovely and desirable in nature. Nature itself is constantly endeavoring to cover and beautify the ugly. If Art does not endeavor to enrich and enoble life by enhancing man's every environment, it loses its main function. To thwart its powers by subserving it toward ugly renderings and recording the baser accidents of life, is to cause distrust of art among thinking men.

It depends on every teacher of art to encourage a sane, organized course of art study. It may be less spectacular, but a more durable course to follow. Unfortunately, we are a "nation of fads" that influence even our curriculums. School executives complain that art education has become a "bag of tricks." Let us keep the pendulum from swinging again to extremes. An age of Easel Painting is as undesirable as the Age of Taborets. Art plus Application will succeed.

Pedro J. Lemozo

Art in Environment

FRANCES HAYNIG

Perth Amboy, New Jersey

EVERY day we are presented with countless opportunities to exercise the fundamental laws of harmony and design. In school, however, we isolate different phases of art for study and often overlook these opportunities.

In an effort to focus the attention of the child on living, functioning art, our school undertook a unit which used as its background the child's own environment and experience.

This activity was initiated in the lower grades through the medium of conversation. During these talks the children often surprised the teachers with their imaginative expressions on the abstract subject of beauty. To them, beauty exists in nature, in clouds, trees, rainbows, "a girl's hair when the sun shines on it," and "a white rabbit after its bath."

"What did you notice of beauty on your way to school?" the teacher asked.

The responses came: "Pussywillows behind the railroad tracks," "a church steeple," "this smooth stone."

Continued questioning made the children sensitive to their surroundings and eager to report their observations.

Then the boys and girls began to bring in objects from home—wooden toys and brightly colored marbles. These were critically examined for color and line, the two elements which were the basis for consideration among the younger children.

In the fourth, fifth, and sixth grades the subject was more fully developed. Here design, rhythm, harmony, proportion, and balance were discussed in some detail. Color harmony in dress was carefully treated. Rhythm became an especially fascinating subject, finding expression in music, dancing,

poetry and, finally, in painting, sculpture, and design.

Emphasis was constantly laid on that truth which the late John Cotton Dana expressed so well, "Beauty has no relation to age, price, or rarity."

An exhibit of beautiful objects was to be the climax of their study. When the children began the collection of articles, the teachers were a bit anxious as to its content. Our children's environment is not an encouraging one in which to search for beauty. The section of the city in which our school is located is between two railroads. Its only natural effect is a grimy waterfront. In most of the homes there is little surplus for luxuries; often there is actual want. In those homes which are not in need, be-ruffled dolls concealing the graceful, functional lines of the telephone, ugly overstuffed furniture and littered bric-a-brac,



ALL POSSIBLE COLOR COMBINATIONS WERE DEMONSTRATED BY DANCERS DRESSED IN MANY COLORS

School Arts, October 1935

make it evident that the goal of beauty has been pathetically missed.

So we expected the conglomeration of garish artificial flowers, kewpie dolls, and gaudy boudoir pillows which were assembled. But also, from various hiding places, there was brought forth a wealth of peasant embroidery, pottery of excellent line and rich color, a delightful, old copper kettle from Denmark and some simple, attractive glassware.

The process of judging the articles which were to be exhibited followed the setting up of basic standards for selection. Each article had to undergo a rigid examination in order to be included in the final display.

Some of the questions which were formulated were:

Is the object simple? (as opposed to gaudy).

Does the object suit its purpose in shape and texture?

Is it well proportioned?



STUDENTS OF FRANCES HAYNIG,
PERTH AMBOY, NEW JERSEY

School Arts, October 1935

Are the colors harmonious and pleasing?

Is the decoration consistent with the use of the object?

Do the shape, color and texture give enough interest to the object without any decoration?

Does the decoration seem to be a part of the structure?

Is the decoration subordinate to the object?

Is there enough background space to give an effect of simplicity to the design?

Selecting the articles of artistic value was an experience which allowed for immediate practical application of the principles studied.

The exhibit took place after two months of more or less intensive study. The playroom, ordinarily a drab court, was utterly transformed. The walls were decorated by a series of circles containing the colors of the spectrum. A bowl of daisies stood on the piano, and flowering plants lined the window sills. The children brought tables from the classrooms and placed them to best advantage. They displayed on the tables objects which represented the careful choice of the children of each room. Every article carried a small card which indicated briefly the reasons for its selection.

In placing the objects an opportunity was created for the children to exercise the laws of proportion, balance, and emphasis. To achieve interesting arrangements it became necessary for them to concern themselves with effective space relationships. All objects had to be grouped around a center of interest on the table. The most important feature of the group was decided upon and emphasized accordingly by being separated from the things around it and given enough plain space for a background.

As a center of interest in the room, one table was covered simply by a hand-woven runner embroidered in red. On it stood two brass candlesticks, holding red candles.

In connection with the exhibit the children of the upper grades had prepared a charming program which grew out of their study of color and its harmonies. As a part

of this program each child, appropriately costumed, represented a different color, and explained the function of his color. Then, by means of group dancing and display, they demonstrated the effect of the grouping of colors. The girls flitted in and out in dance, showing to the audience the origin of the binary colors and all possible color combinations. The large number of parents who came to the school, evidenced great interest in this practical aspect of the subject as well as in the display itself.

Outcomes of the activity continue to manifest themselves throughout the school. A series of permanent murals has been planned for the playroom. The children became interested in their own classrooms

and attempted to arrange objects in the rooms on the basis of what they had learned. They became conscious of artistic flower arrangement and intolerant of the ordinary "bunch of flowers stuck in a bottle." Their personal appearance assumed a new importance. A little girl with red hair, for example, was severely criticized by her classmates for wearing a pink dress.

Making children conscious of beauty as a factor in their daily lives has become an integral part of our accepted philosophy of education. The activity here described has not only been a means of orienting the child's æsthetic valuation in everyday life, but has served to revitalize all art work in the school.

Pen Design and Color

NETTIE S. SMITH

Smith Center, Kansas

COLOR with its universal appeal, is a help in the study of design, if it can be used without too great effort. A flat or graded wash of transparent water color, with a rather open line design in black, is a happy combination well worth trying, and the color is an incentive to work on the other subject which seems at first more difficult to grasp.

For making the design use pen No. 3, and begin by making narrow borders in rhythm of lines and dashes. The ruled lines of ordinary writing paper are useful as guide lines, and the making of a little border between two of these is an interesting problem any day. First draw two hori-

zontals following two of these guides, then break up the space between with short horizontals of different lengths, as in the upper border of the first panel. In this the upper dashes were all drawn first, then the shorter lower dashes below the spaces, thus leaving a pleasing pattern of light between.

The border across the bottom of the same panel is also a rhythm of short lines between long horizontals. There were short horizontals first, then three series of short verticals. And this is a conventional way of saying the flowers are blooming across the meadow!

The tree, the vine, and the girl reaching up, produce another rhythm of upward movement. These curved lines radiating upward from the lower right-hand part of the picture are balanced by a few lines in opposition at the left, the horizontal border at the top, and the hanging blossoms or grapes.

In the second panel there is also an upward movement, this time from the left-hand side and shown by the lines of growth and the curling current of air. This may be



DECORATIVE PANELS BY STUDENTS OF NETTIE S. SMITH, SMITH CENTER, KANSAS. THE ACCOMPANYING ARTICLE EXPLAINS THE METHOD OF PROCEDURE

a pine tree on a hilltop, or it may be a pine cone, whichever you want, but surely there is rhythm of line and of tone.

And now we come to the rhythm, or related movement, of color, a movement from green to blue in this case, as the eye moves upward along the lines of the drawing.

After preparing the design on ordinary practice paper, trace it on good drawing paper that will take color, and ink it in *after* the wash is dry. These panels were made $3\frac{1}{4}$ by $5\frac{1}{2}$ inches, which is a convenient size.

First wash the enclosed area with clear water by drawing the full brush across the paper from left to right, beginning at the upper left corner and letting the water flow along with the brush till the entire surface is covered. The drawing board should be held at an angle, of course. With the wiped

out brush, take all surplus water along the lower edge of the wet surface.

Have plenty of pure blue color ready, mixed with water, and pure yellow in another pan. When the damp panel is just dry enough so it does not sparkle, begin with blue at the top, going across with one or two brushfuls, then add a brushful of water to the color in the pan to lighten the blue just a little. Continue about one-third the way down, then add yellow to the blue, making blue-green, then more yellow, producing a clear green for the lower part of the panel.

In the other design the change of hue from red to yellow is more gradual, beginning with red at the top and changing immediately to red-orange; orange and yellow-orange follow as more yellow is added and less and less red used, so that the lowest part is pure yellow in a pale wash. This is

excellent practice, and the color washes may be varied in many ways.

Making a graded wash of one color is easier than using two colors. Begin with dark blue, for instance, and add water continually as the wash flows down, finishing at the lower edge with water and no blue. Again, begin with clear water and add color

little by little until it is a strong color at the lower edge.

After the tints are entirely dry, draw in the design with India ink and pen. Make bold swinging strokes, dots and dashes to produce light and dark pen tones, with some areas of solid black to enhance the color tints.

Preserve Indian Culture

ESTHER BURNETT HORNE, Shoshone Tribe

Teacher, Wahpeton Indian School

Wahpeton, North Dakota

ONE impression about Indians that I should like to correct is the mistaken idea that the Indian is and was a blood-thirsty savage.

School books are filled with the horror of his warring deeds while defending his home and country, but the authors seldom mention the harsh methods adopted in dealing with the Indian. We can at present look to the ravages of other countries and find solace in the fact that those methods used by the savage Indian on the war path were justice tempered with mercy.

These crimes are committed by people who have thousands of years of civilization to their credit, while the Indian in comparison has very little of the so-called white man's civilization.

Many of the misconceptions about the Indian no doubt are traceable to the propaganda set forth through prominent newspaper headlines, incomplete and one-sided discussions in books and magazines and the

teaching of half truths in the schoolroom.

There is no race that has shown more progress in civilization than the North American Indian.

Few people know that Columbus found the Indian working in arts and crafts and building homes.

Cortez found him with a purer democracy than any country can boast of today. Many people have concluded, after careful study, that the pattern for our United States form of government was copied from the North American "red man."

One of the most worth-while requirements of present-day "courses of study" is that we shall teach the children in our schools about homes, clothing, and customs of people all over the world.

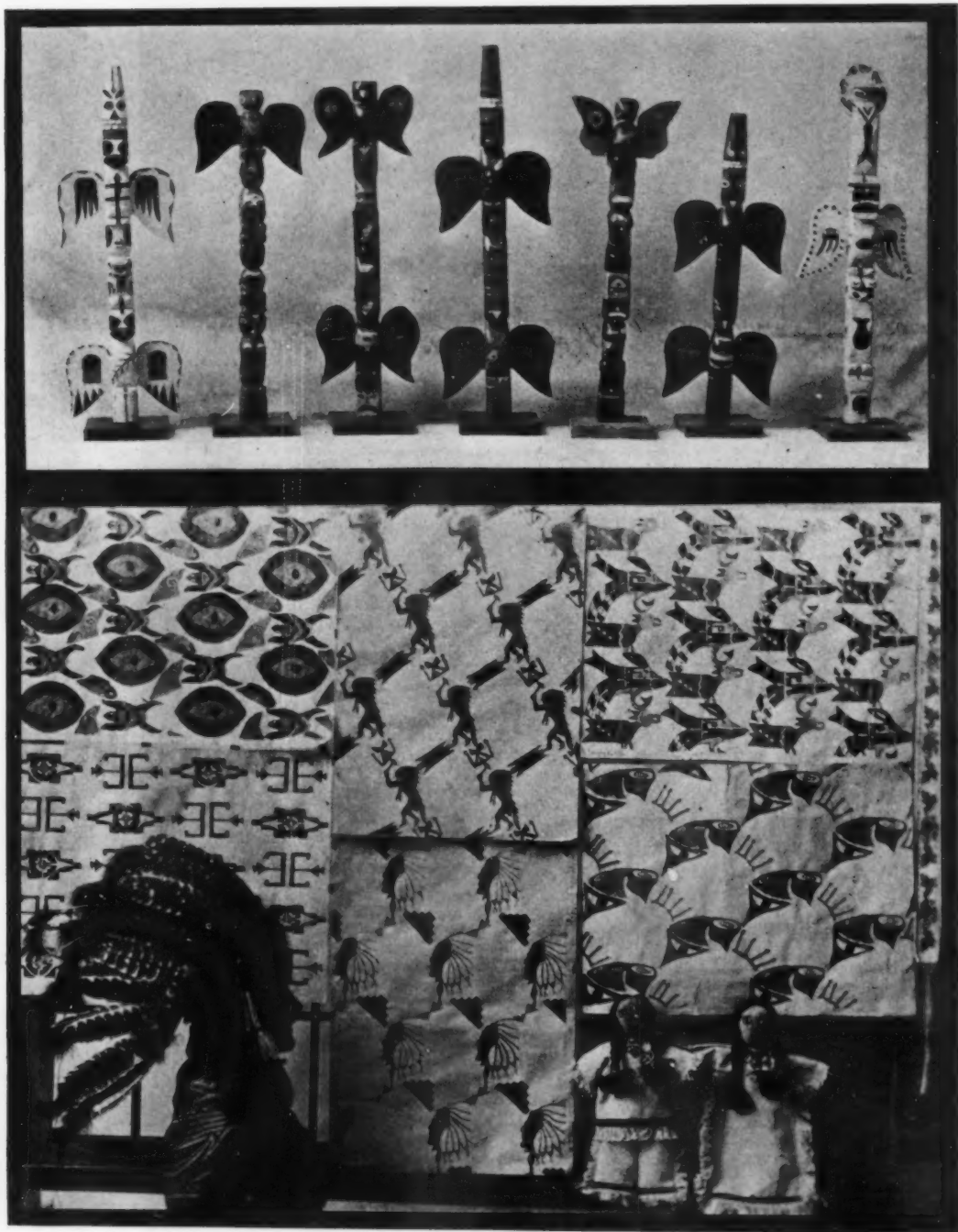
When the children discover from their study of the Indian that he has much the same desires for amusing games, comfortable homes, and nice clothing as they do, their attitude toward him will become more sympathetic, and they will be affected less by racial hostilities and jealousies that are so often the outcome of misunderstanding and ignorance.

The Indian has made rich cultural contributions to the best of the arts and these should have a significant place in all schools. It is a study that can be correlated with others and may become a fascinating means of varying lessons.

I think every child should be given a "bird's-eye view" of all the important groups of Indians in the United States. He



ESTHER BURNETT HORNE OF THE SHOSHONE TRIBE IN NATIVE DRESS



WORK DONE IN THE WAHPETON INDIAN SCHOOL BY PUPILS OF ESTHER BURNETT HORNE

must know there are differences in tribes just as there are in individuals.

In the symbolism of Indian art we find one of the finest means of expressing our thoughts and ideas. The primitive Indian was a "poet-artist." He saw beauty in the jagged, snow-capped peaks, roaring torrents, the barren prairie, and the all of Mother Nature.

The Indian was not a savage having no knowledge of the Deity. He possessed an instinctive spirit of reverence and I am inclined to believe he was as near to God as those who labored to convert him. We sense his regard for the Great Spirit beneath everything he did, his religious ceremonies, festivals, crafts, and lore.

Some of the Indians have lost interest and respect for their cultural heritage because they have come to believe because of many influences that it is inferior to that of other races.

It is the duty of teachers, both Indian and white, in any school where there are Indian children, to develop interest in and revive Indian culture by training the newer generation in the production of it.

We must create a classroom program of

varied experiences which meets the children's needs of learning their environment and relates to their purposes.

One of the ways found useful in dealing with this problem is to make available the most worth-while books, news articles, and pictures. These will stimulate mental activity and invention.

To obtain best results the teacher should plan her work so the children will feel no need of hurrying to finish a problem which interests them.

Insist the child remain a Sioux if Sioux or a Chippewa if Chippewa. Do not allow him to completely adopt the talents of another tribe. He should be taught to differentiate and create rather than imitate.

In an Indian school this revival of interest in arts and crafts should not be extra, but the most vital part of regular classroom procedure.

We can do no greater service to ourselves and civilization than to recapture our culture and retain it.

The accompanying pictures illustrate some of the work done by pupils of the Wahpeton Indian Boarding School, under my supervision.

Indian Border Designs

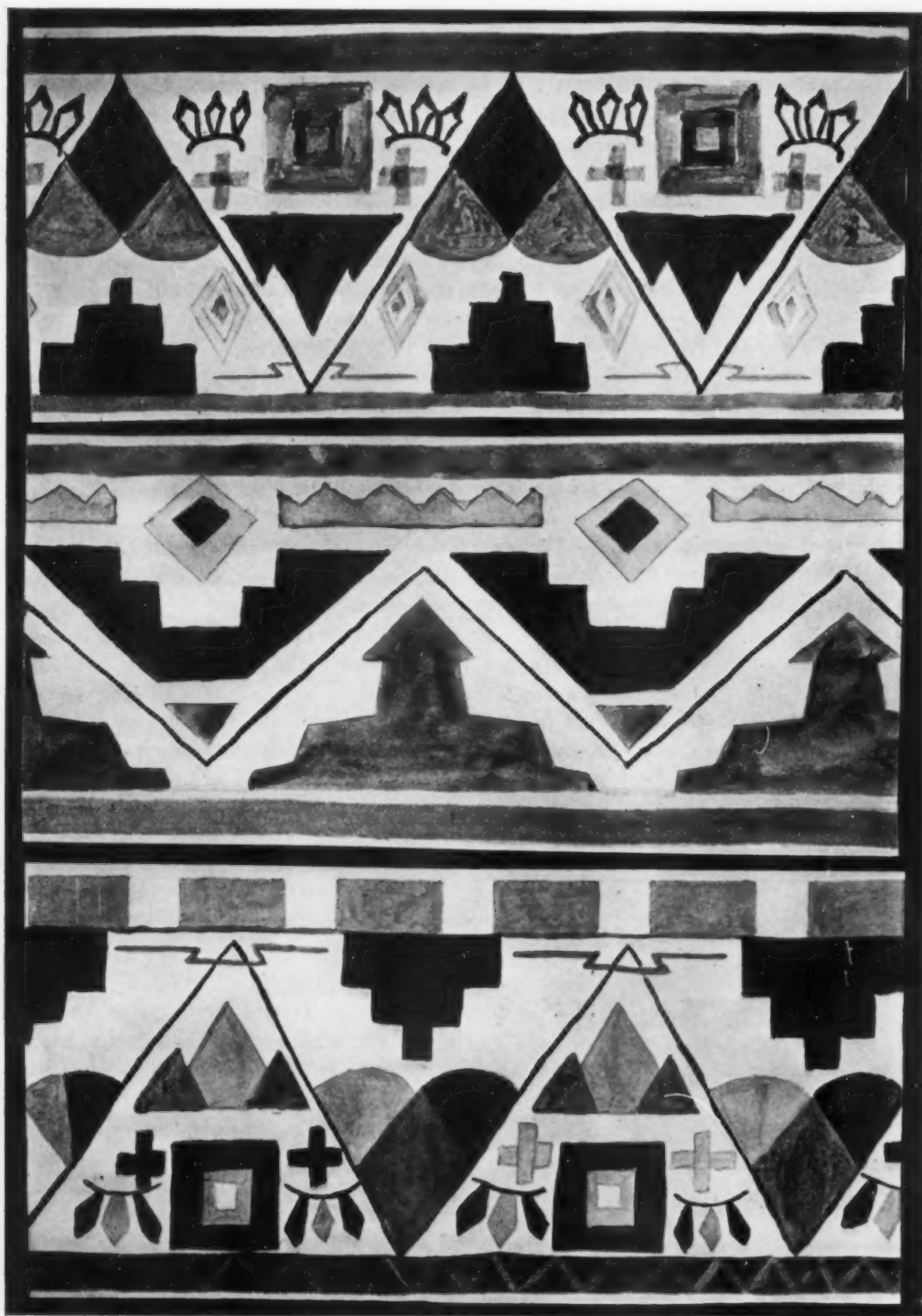
ETHEL J. TWIST, *Supervisor of Drawing*
Lackawanna, New York

MANY go to the art of the ancient or classic people, the Egyptians, Greeks, or Romans for inspiration. Truly the world of today derives great merit from their greatness, but also recognizes that America

for Americans signifies that the primitive art of the original American should become part of the American child of today.

Indian art or American historic ornament carried through countless generations, is the expression of occupation, religious ceremonies, games, sports, and traditions shared by tribe and tribe. The knowledge of their arts and crafts: blanket weaving, basketry, and jewelry making, is an essential part of our art appreciation in this land. The Indian used signs and symbols and repeated these units to produce pleasing decorations.

The study of the Santa Fe with the method of making pottery—the free use of the brush, the colored dyes for painting, the finishing



SYMBOLIC UNITS REPRESENTING NATURAL SOURCES OR RELIGIOUS BELIEFS, THROUGH REPETITION AND ALTERATION CREATE INDIAN BORDER DESIGNS. EIGHTH GRADE, MISS HELEN RYAN, TEACHER. FRANKLIN SCHOOL, LACKAWANNA, NEW YORK

in the outdoor kiln; the raising of sheep and goats, the carding of wool and, finally, the weaving of the wonderful rugs or blankets on a crude loom, has been given our eighth grades by a teacher who has visited the Santa Fe area. In addition, many Indian articles have been loaned for exhibition, and last year a group of Hopi Indians gave a demonstration of Indian arts in our schools.

The accompanying border designs showing symbols representing sky, land, clouds, mountains, rain, flowers, sun and moon,

good luck signs, and the all-important thunder bird, have been produced.

These borders were a part of the following series of Indian lessons:

1. Primitive Art—illustrated lecture
2. Indian symbols and their meanings
3. The adobe home—water color wash
4. Indian blanket applied to square paper
5. Indian border
6. Indian bowl—cut and decorated in Indian coloring

Indian Foods that We Eat Today

To the American Indian the world today owes five-sevenths of its agricultural wealth. The many plants he developed and gave to the white man is listed as follows:

Indian corn (colored Hopi corn)	Custard apple
Red kidney beans	Peanuts
Lima beans	Cashew nuts
Potatoes	Tomatoes
Yams	Pumpkins
Sweet potatoes	Squash
Avocado	Pineapples
Wild rice	Barbadoe cherry
Tapioca	Strawberry
Cocoa	Persimmons
Guava	Paw Paw
Star apple	Paraguay tea
Maple sugar	Chile peppers

Here is a Thanksgiving menu that consists entirely of foods cultivated by the American Indian (including North, Central and South America), applied to modern uses:

THANKSGIVING MENU

SOUP	
CORN OR TOMATO	
TURKEY AND CRANBERRY SAUCE	
PINEAPPLE ICE	
MUSCOVY DUCK WITH CANDIED SWEET POTATOES	
SALTED PEANUTS	
BAKED POTATOES	
BEANS: KIDNEY AND LIMA	
SQUASH	JERUSALEM ARTICHOKE
AVOCADO SALAD	
TAPIOCA PUDDING	PUMPKIN PIE
VANILLA ICE CREAM	
CHOCOLATE	
PECANS	MAPLE SUGAR
CIGARS AND CIGARETTES	





THESE FIGURES SHOWING LIVELY ACTION WERE DRAWN BY PUPILS
OF KATHERINE TYLER, LAKE VIEW HIGH SCHOOL, CHICAGO, ILLINOIS

Football Action Drawings

KATHERINE TYLER

Lake View High School, Chicago, Illinois

THE football season gives every high school art department an opportunity to help boost the ticket sale by making posters and drawings of athletes in action.

In preparation for this lesson, the teacher should ask the art class to cut photographic studies of athletes from the newspapers, selecting clippings which reproduce instantaneous poses and capture a dramatic moment in the game. These should be mounted on grey manila paper and displayed in the art room, for the class will need to study the dynamic line directions, proportions, and massing of lights and darks in these pictures.

[A correlation with history may be made interesting at this point, by showing lantern slides of Greek athletes in sculpture of the

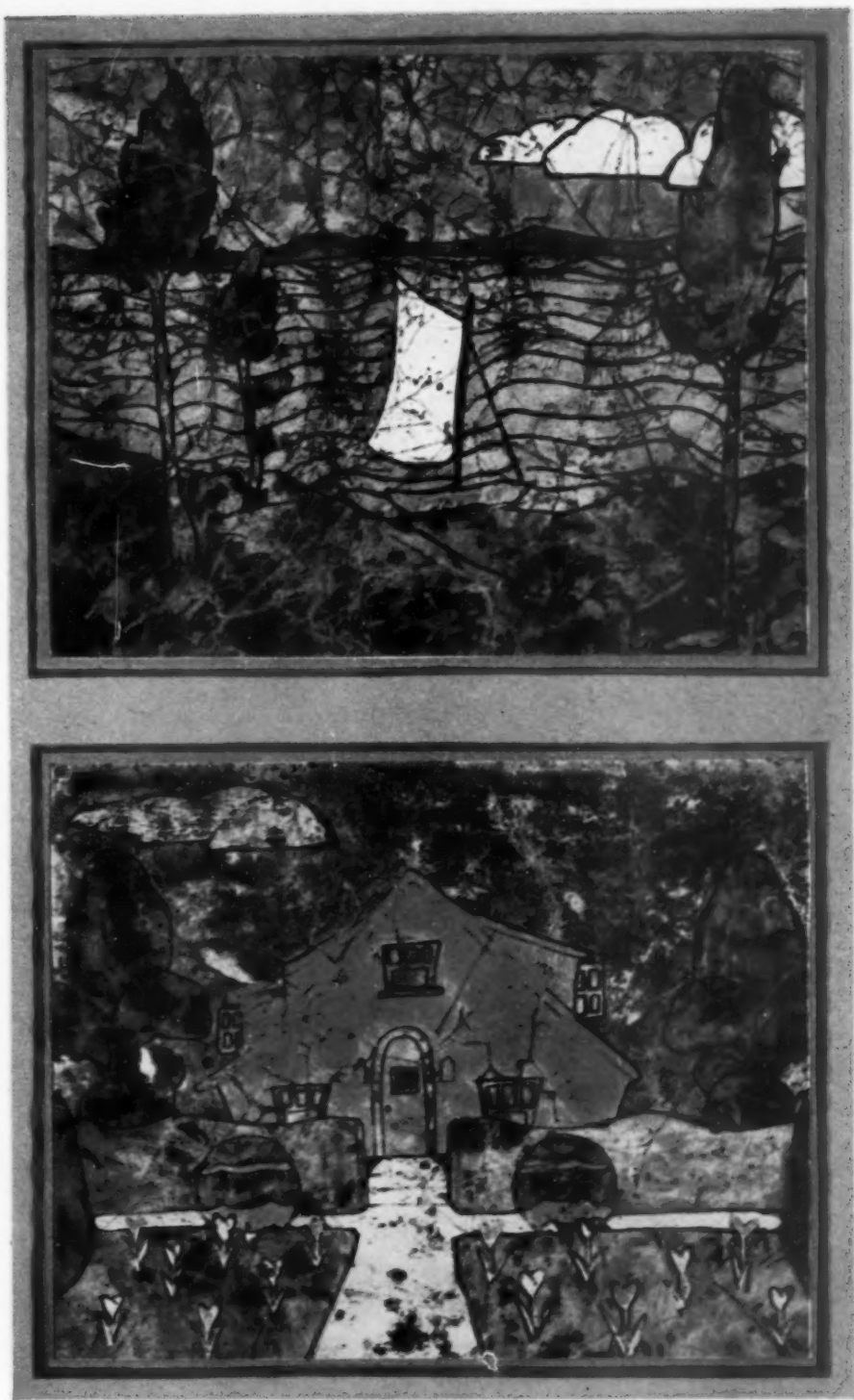
Transitional Period and the Fifth Century. For example, the pupils will notice that Myron's *Discobolus* at first sight appears to be in violent movement, but is actually represented at a moment of rest which comes between the backward and forward thrust of the arm in hurling the quoit. Here, a sweep of line direction gives the feeling of great energy and readiness for action. Though Polyclitus made statues of athletes, his work was unlike that of Myron, for his athletes were usually at rest, and he was chiefly interested in rendering perfect proportions of the human figure. Polyclitus made an ideal statue to illustrate the canon of proportions which he worked out.

After a lesson in appreciation, developed by the comparative method, the class will be enthusiastic about drawing action poses with soft lead pencil or with pen and ink. While working in these mediums the pupils will decide which poses are most appropriate for poster development, and a collection of ten pen and ink action drawings may be exhibited on a bulletin board in a main hall, to advertise the school games. The basketball season offers your art classes similar opportunity to make action drawings which will be of interest to the school.





WORK BY FIFTH GRADERS INTRODUCING A UNIT ON FACIAL COMPOSITION IN CORRELATION WITH THE STUDY OF INDIAN LIFE. CUT PAPER WAS THE MEDIUM. MILDRED BADERS, INSTRUCTOR OF ART, HIGHLAND PARK SCHOOL, SALT LAKE CITY, UTAH



INK AND BATIK DECORATIVE LANDSCAPES MADE BY THE SEVENTH GRADE STUDENTS OF THE NEW YORK SCHOOLS IN THE STUDY OF RHYTHM, PROPORTION, AND BALANCE. EDITH L. NICHOLS, ASSISTANT DIRECTOR OF FINE ARTS.

School Arts, October 1935

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Lots of Action in Figure Drawing

OLIVE JOBES, *Art Supervisor*

Prescott, Arizona

OUR primary grades learned to draw people who were nimble enough to perform all sorts of tricks from a gifted fellow with more stunts up his sleeve than one can easily imagine. This magic man worked his way right into their hearts, and he had a subtle quality of sticking in the drawing vocabulary of the class, ever ready to jump, run, or skip into a picture. This is the way in which we made his acquaintance.

For several years we had been making action people from ovals, and we had shown how all the joints worked at elbow, waist, and knee. Our big objection to him in beginning drawing was that he was a little stiff in assuming some of the most interesting poses that come in playing football, or in running, where there are so many different rates of speed. This does not bother older boys and girls who sketch so much faster, but it was a killjoy for the beginners. So we cut our ovals to make an action figure, whose middle name could have been Chandu, so many were the tricks he performed.

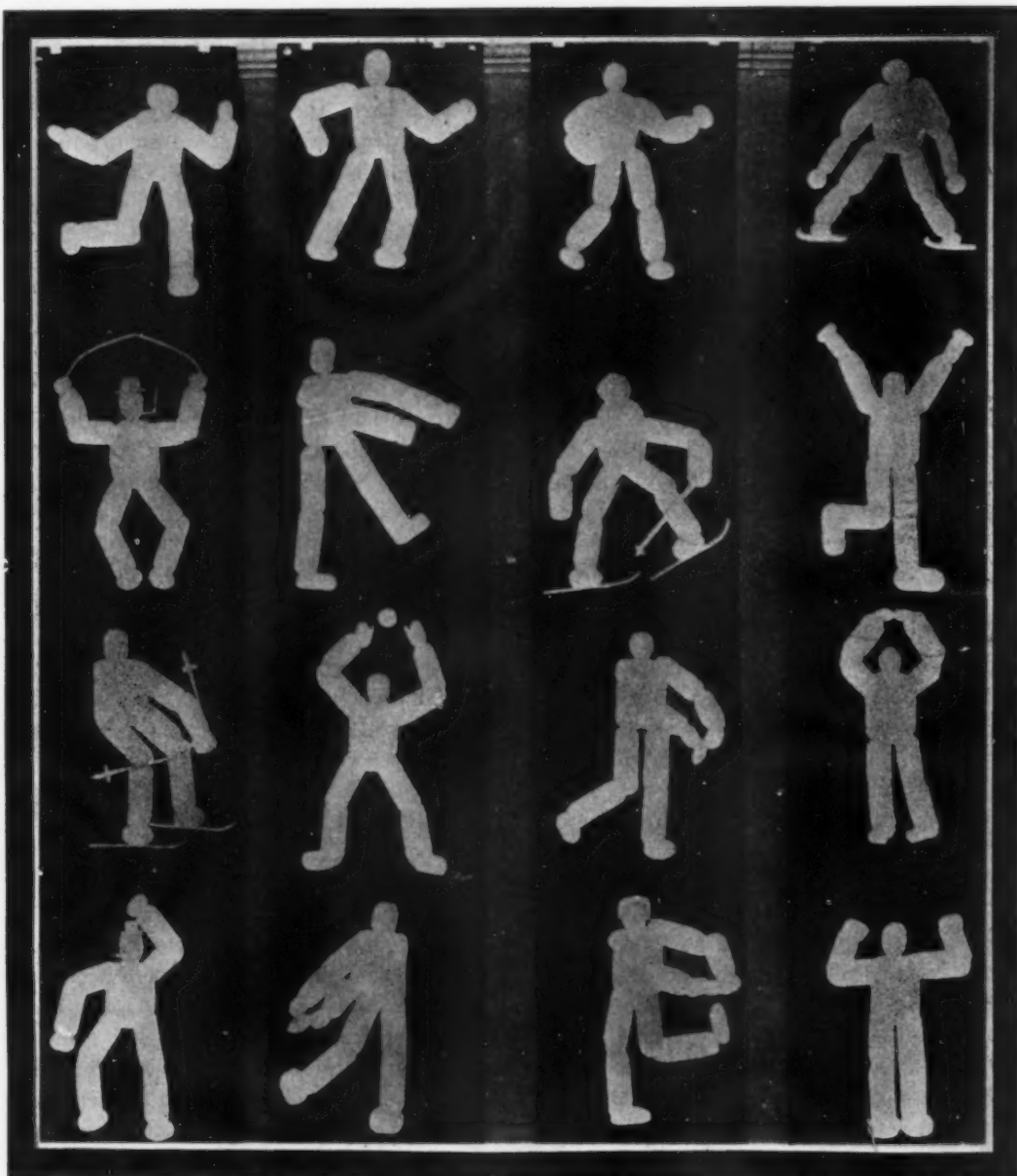
The lesson developed many points other than just action. It was easy for little boys and girls to understand figure proportion when they cut and compared the size of the parts of the body for themselves, instead of tracing them from a pattern. The joints were much easier to understand when one had a trick man who bent his joints just so to do each trick. We cut our man from manila paper which we folded to show proportion, and to help the child feel proportion. After this folding and cutting is done, the child can take his own pattern and use it to trace on tag board with the parts joined by inserting brads in holes punched in the

joints. The head was cut an oval and the body was cut twice the length and breadth of the head. The legs were cut equal in size for both parts, the same length as the body. The two parts of the arm were cut equal in length, just a little shorter than the parts of the legs. The simplicity of this measurement avoided the confusion sometimes found by beginners, and it makes the relation of each part clear to the child. The joints were then made with paper fasteners or brads, and the jolly fellow was ready to do his tricks. Each one tried his man to see if he could run fast and slow, and then to see if he could walk and sit down. This caused each child to think of the position of the legs, arms, head and body in walking and running. It gave him a feeling of the experimental possibilities of the fellow.

Then we had a new kind of circus. Our action men were the clowns. Each boy and girl took the part of circus manager and showed the rest of the class new things to do. We padded the top of a big table at the front of the room, and each manager stood on the table in his turn to teach the new tricks. The boys and girls at their seats watched their clowns do each trick as the circus manager showed them. The teacher could not avoid a secret observation that it was a good thing the clown was made of paper or he would certainly have been stiff the next day. He performed some truly remarkable dance steps, jumped to a merry tune, made any number of fancy and involved football kicks, stood on his head and out-clowned some star circus performers I have seen.

When we were through no one had any trouble with bending knees or elbows the wrong way, and the action of the human body was easy to show in pictures—because the children knew how to put ovals together as a basis for action drawing in so many different poses and, possibly, because they had observed so many positions taken by boys and girls with such care in order to reproduce them with their oval men.

It is important that this action study be applied in drawing later. Illustration



POSES DEVELOPED IN THE CIRCUS HELD BY THE PUPILS OF MISS EVELYN LUNCEFORD, GRADE THREE, WASHINGTON SCHOOL, PRESCOTT, ARIZONA. OLIVE JOBES, ART SUPERVISOR. PATTERNS FOR MAKING MOVABLE FIGURES WILL BE FOUND ON THE LAST "OPEN-UP" PAGES, 111-112

through stories and history gives a wide field, because the people in stories and in history were people who did things.

As the child continues through the second grade into the advanced grades he will learn to draw better figures, showing muscular formation, with more feeling for varying rates in movement by the use of this same

oval. The head will lose its egg shape, the body its unwieldiness, the arms and legs will be more graceful, and joints will be more practiced, but the oval formation of this cut-paper magician we meet in the first grade will adapt itself to each progressing study. In the advanced classes one method for basic sketching to meet the problem of figure

drawing with the complications of foreshortening is the use of this same oval. This action figure can stay with us and grow with us.

The next time a first grade group wishes to draw animals in its illustrations, we are

going to cut the proportionate ovals and use them to see how animals turn fast and slow, and to see how they walk and jump.

There are many patterns for jointed dolls and jointed animals, but they lose the significance of these actors made by the children.

Increasing the Graphic Vocabulary of the Child

As the Basic Principle of the Grade Art Program

SUSAN BAXTER, *Art Supervisor*

Aurora, Minnesota

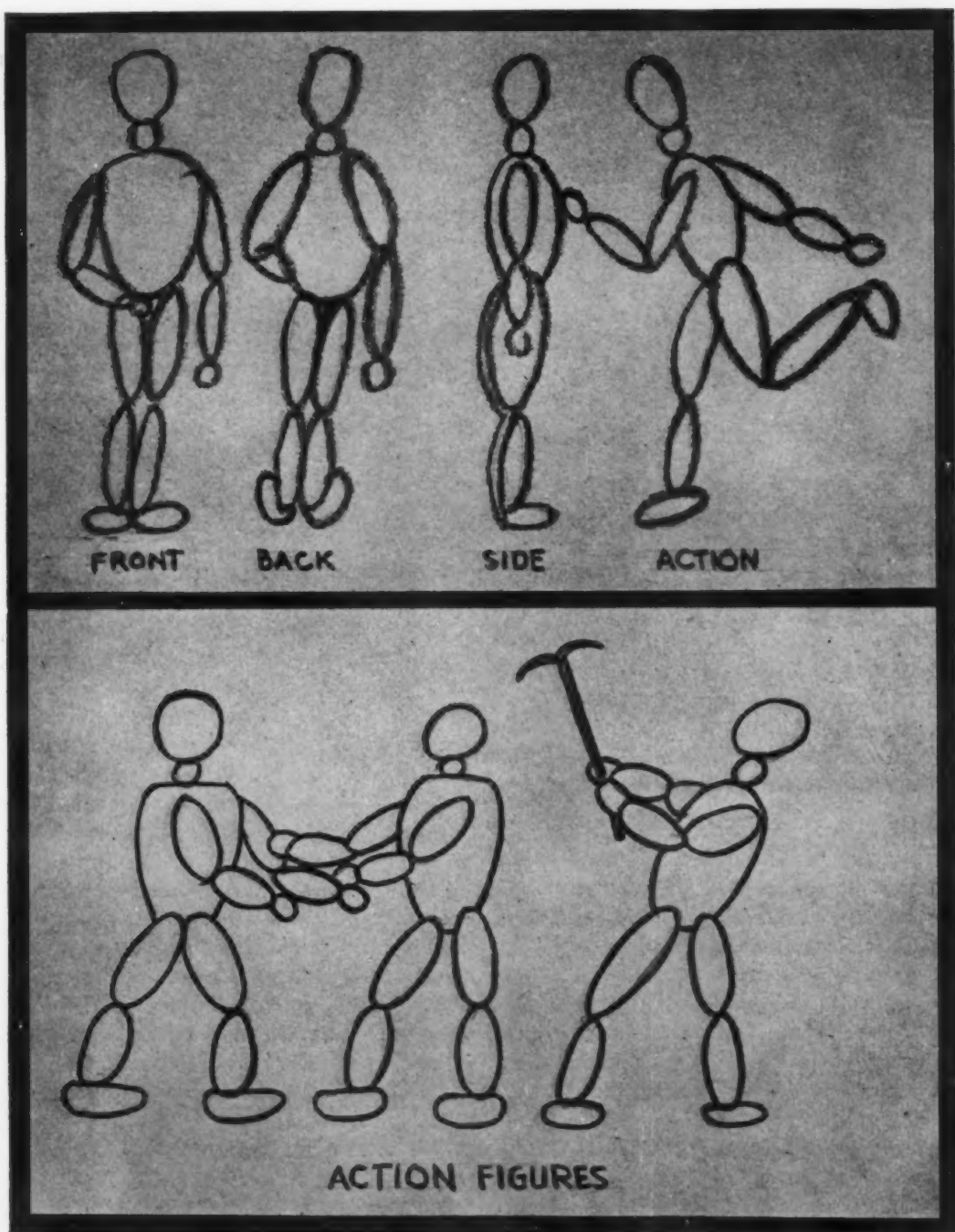
ART in the grades for the past school year was planned with one general, dominating objective; namely, that of increasing the graphic vocabulary of the child and in this way releasing his inner creative powers through providing him with the means of expression thereof. To develop the ability to translate the necessary words for a story into form and not to stumble in the telling—surely a goal of worth.

Toward accomplishing this end a definite and progressive plan was worked out and used for each form study. This outline was varied only to suit the requirements of the different grades and the object under study. At all times an attempt was made to weld it as closely as possible with the life of the child. The persistency with which winter sports and the pine tree—two characteristic features of this section of the country—re-occurred in the free illustration of the pupils, is evidence that such efforts were not en-

tirely unsuccessful. Again no one form was taken up and the study completed before beginning another. To have done so would have meant a loss of the interest of the child. After one form was well started a new one was added and the two continually joined with each other and with previous acquirements in story illustration and free expression.

In general, the method of procedure used was a progression from a factual to a creative and decorative use. Each successive step had its basis in the one preceding and an attempt made to have the connection evident. Beginning with a technical study of proportions and mass outlines; followed by the characteristic covering and coloring; on to its native surroundings and activities; using it in free and story expression; and culminating by providing the child with an opportunity to use this material in a creative, decorative, or sometimes humorous way. All the preceding study built up toward this end was for the purpose of this re-shaping by the pupil of the knowledge gained in the light of his own individuality and experience.

Due to the very short fall season when actual plant specimens may be used for models, nature study was taken up first. This was begun in all the grades at the same time and thus received the impetus of mass movement. It included leaf sprays, flower forms, vegetables, and fruit. These were mounted on a background the same size as the pupil's drawing paper. And from this very first beginning we stressed the manner in which the child was to use the increase



OVAL FIGURES BY FIFTH GRADERS. TEACHERS, MISS NICHOLSON AND MISS STRUTZEL. SUSAN BAXTER, SUPERVISOR OF ART, AURORA, MINNESOTA

in graphic vocabulary which he was to gain during the year ahead of him; to wit: *Draw Large. Fill the Space.* This was our constant admonition throughout the school term. The childish tendency to squeeze a drawing into a bullet-sized space seemed particularly prevalent and pernicious here. Providing the child with graphic forms, increasing his skill in their presentation, and encouraging him in so doing, have done much to offset this inclination.

Figure drawing was the subject matter of the next form study. This seemed the most logical because of its more intimate association and because of the frequency of its appearance in art expression. The complete project carried throughout the year was in the following order:

1. Study of Proportions
2. Mass Outlines
3. Action Figures
4. Figures in Composition
5. Costume Design
 - a. Formal Costume
 - b. Posed Model
 - c. Present-day Dress
6. Story Illustration and Free Expression
7. Symbolic Delineation

The proportions used were the standard measurements in head lengths. The figure type used for the study of proportions differed in the various classrooms in an attempt to best serve the requirements of each grade and also to test the relative merits of the diverse presentations. Thus: in the first grade the ball figure was used; in the second the stick; in the third the oval form; the block figure in the fourth; and for the fifth and sixth the models suggested for those grades in a previous issue of *SCHOOL ARTS*.

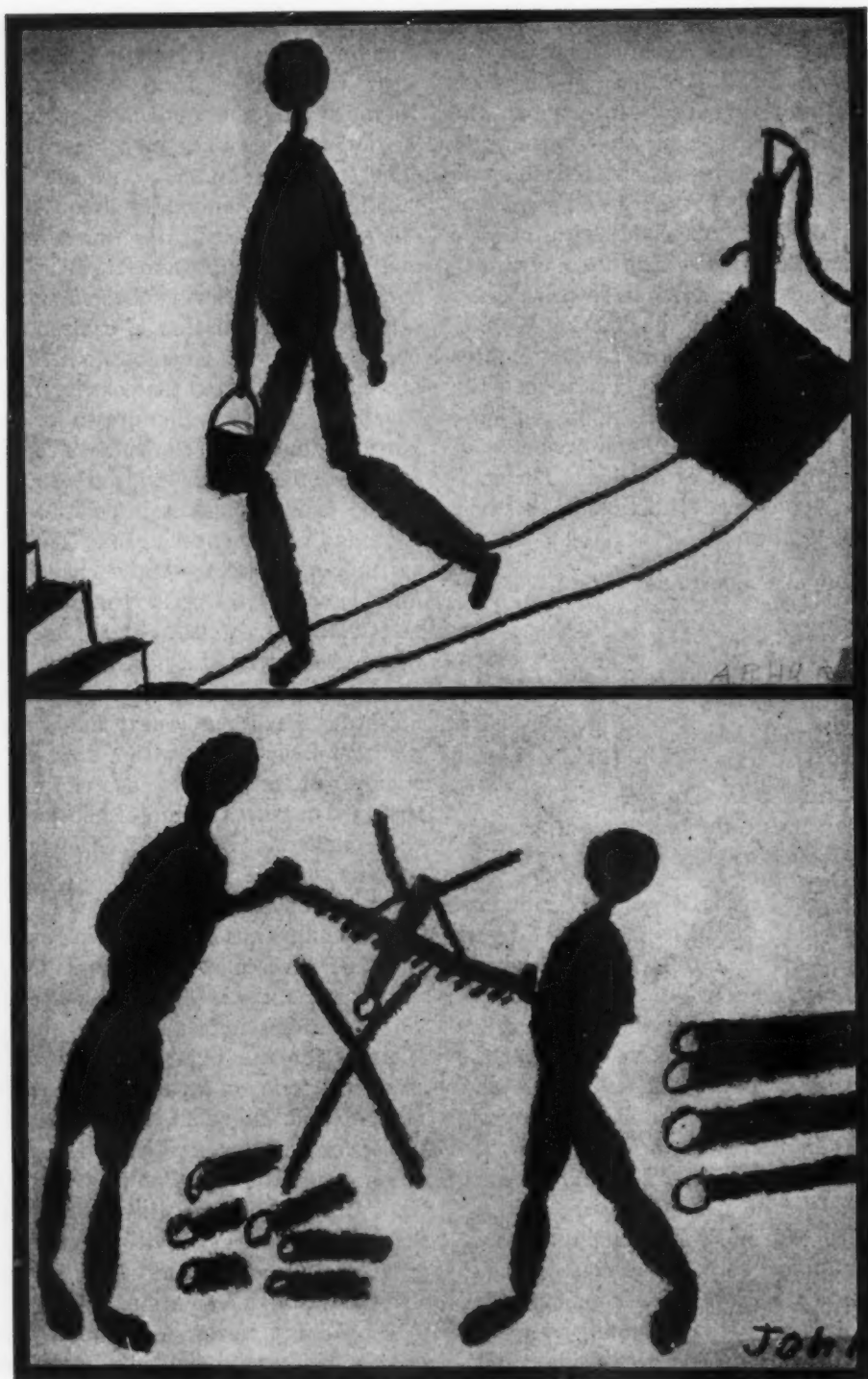
All beginnings were on inch squared paper to facilitate accuracy in measurement. The first position was front standing view, followed by back standing view, side profile, and action figures. As an introduction to the figure in composition, one problem was a single action in 6-by 9-inch space in which the figure was to occupy as much space as possible.

Figure types in silhouette were used in preliminary figure composition. The subjects were taken from "Mother Goose Rhymes" and the immediate environment. To include the class in some community effort, movies were made with such titles as "Fall Lawn Cleaning," "Home Helpers," etc. In these the figures were drawn first and the background added. This method assures a larger drawing of the figure.

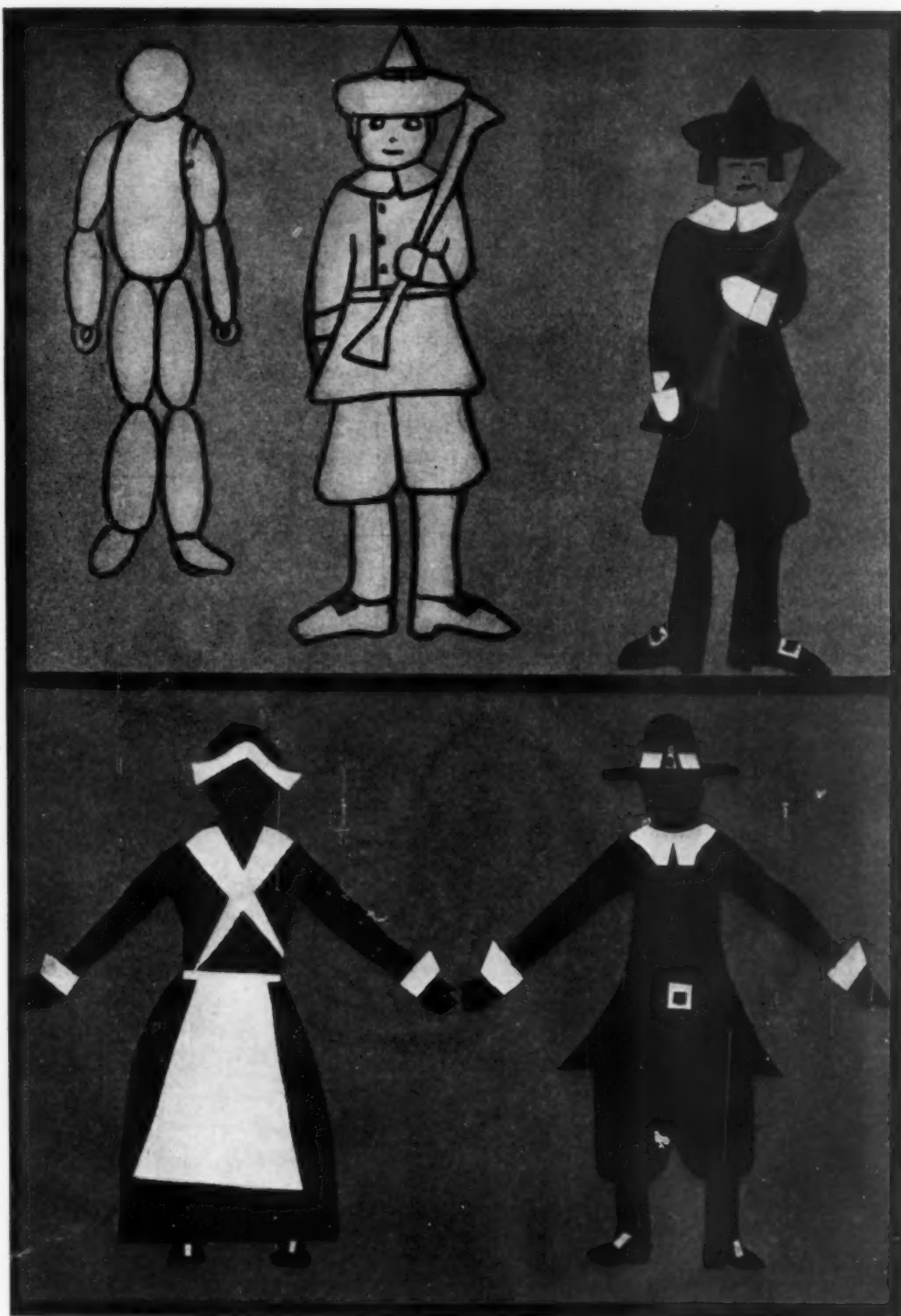
Something other than a stylized figure is necessary for formal composition. Clothing and color constituted the next forward step. The basic figure was first drawn for the proportions and then clothed. The clown's costume offered little difficulty in shaping to the figure. Besides it could be drawn large and fill the entire space. The Puritan costume made by the entire class offered a formal set type of dress, simple in design, and worked in well around Thanksgiving time. A drawing of a posed member of the class, and our preparation as a group was finished. Each pupil next made his own costume design plates with a dress-up dress, a play suit, and out-of-door clothing. All these fit in with the life of the pupils and each pupil used his own idea of what was suitable. From then on he dressed the figures in his drawings as he saw fit.

Story illustration and free expression climaxed each new development. They were the goal towards which all else moved. Their purposes were many—to provide relaxation for the pupil during or after a strenuous period of art teaching, to give him pleasure and, above all, to afford an opportunity for using creatively new knowledge of forms or techniques. Subjects were chosen from "Mother Goose Rhymes," everyday surroundings and activities, history and geography, familiar stories and, frequently, solely from the imagination.

The subject matter was carefully chosen in view of the preceding gain in the graphic vocabulary. For example: playground activities, school sports, home chores, rhymes such as Tom Tom the Piper's Son, Little Boy Blue, Jack be Nimble, etc., made good starting points for using the action figure in



PRELIMINARY STUDIES OF THE FIGURE IN COMPOSITION IN
THE FIFTH GRADE. PUBLIC SCHOOLS OF AURORA, MINNESOTA

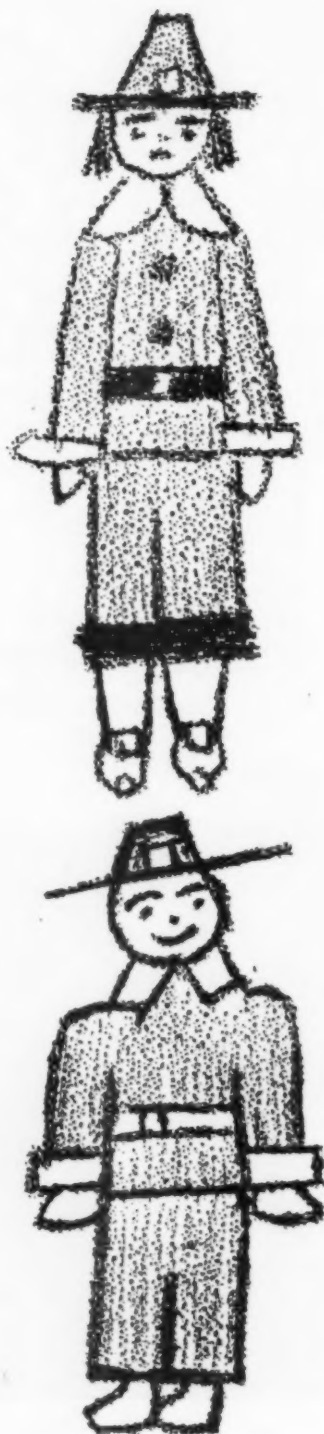


THE THIRD GRADE LEARNS COSTUME DESIGN. TEACHERS, MISS DAVIDSON
AND MISS LANG. SUSAN BAXTER, SUPERVISOR OF ART, AURORA, MINNESOTA

composition. The action is simple and the scene or story familiar to the child. Little Miss Muffet, Little Jack Horner, Simple Simon, outdoor sports, wash day, etc., require little concentration on the action, so can be used for beginning in costume design. Jack Spratt and Wife, Old Mother Hubbard, and Old King Cole, combine figures and costumes used with an interior setting. While such a simple story as Jack and Jill use figures, costumes, landscape with sky line, trees, perspective, and straight line drawing. Or Sing a Song of Sixpence is a veritable summary of form studies. About the only thing left out is an animal. And the list of rhymes and stories including the latter is a long one. Nothing could be better than There Was a Crooked Man for a humorous delineation of about everything studied. It is this very richness of content, as well as the never-failing delight with which the child greets each meeting with these rhymes, that makes them such priceless material for illustration.

A symbolic representation of forms was tried mostly as an experiment near the end of the year. It was a form of illustrative writing of Mother Goose Rhymes, thus approaching picture writing which marked the beginnings of the written vocabulary. But it also marks the final stage of the graphic vocabulary. The next step is again the word and the cycle is complete.

Animal forms were approached by means of paper cutting and paper tearing. This introduced another technique and provided variety which helped to hold the interest of the child. Again it concentrated attention on the mass outline. Since no standard of proportions are available for animal forms as in a study of the human body, it was the best means of fixing in mind the relative proportions of the body parts. Again the models were mounted on a background with parts of the animal touching the outer margin. This showed the pupil how very little of the background he needed to remove in order to bring out the animal structure, and prevented him from going to the heart of the paper before beginning to outline.



PILGRIM COSTUME FIGURES BY FIRST
GRADE STUDENTS OF MISS GRAY

In the first grade and in some instances in the second, a diagrammatic animal form was taught. The model was, of course, changed each day and the final lesson was a summary in which all the forms were shown and the child chose as many for outline representation as the class time permitted.

The two common errors in drawing trees are topping a trunk resembling a post with a rock-like form for foliage, and placing the branches as if they were stuck on. To correct these the study of trees was begun with the structural growth. Each new branch was added with a stroke beginning in the roots and growing out from the trunk. This framework was then covered with the foliage mass conforming to the tree skeleton. Along with the study of trees landscape arrangement was developed. This included sky line, foreground, background, winter and summer aspects, sunsets, foothills, mountain peaks, lakes, rivers, etc. Imaginary journeys to lands patterned after one's heart's desire delighted the children and exercised the imagination in the pictorial aspects of landscapes.

In addition to the study of the above forms were lessons in straight line drawings of buildings and interiors. These required very little time since their outlines were so familiar to the children and the only points necessary to stress were keeping the lines straight for a substantial structural effect, and retaining the proper proportions between the various pieces of furniture.

After the Christmas holidays and before the children had lost interest in them, drawings were made from Christmas toys brought to school by the children themselves. These drawings were made along the same general line of first outline, then mass, and finished with color, but always drawing large and filling the space. Also, the models were changed each day. And for creative self-expression a finishing up lesson in which each child drew his idea of the gift he wished Old Santa had brought him.

By this time the assemblage of graphic forms provided quite a large variety. It was thought expedient to give the child a period of even more complete creativeness. Large boxes of sponge rubber and cans of

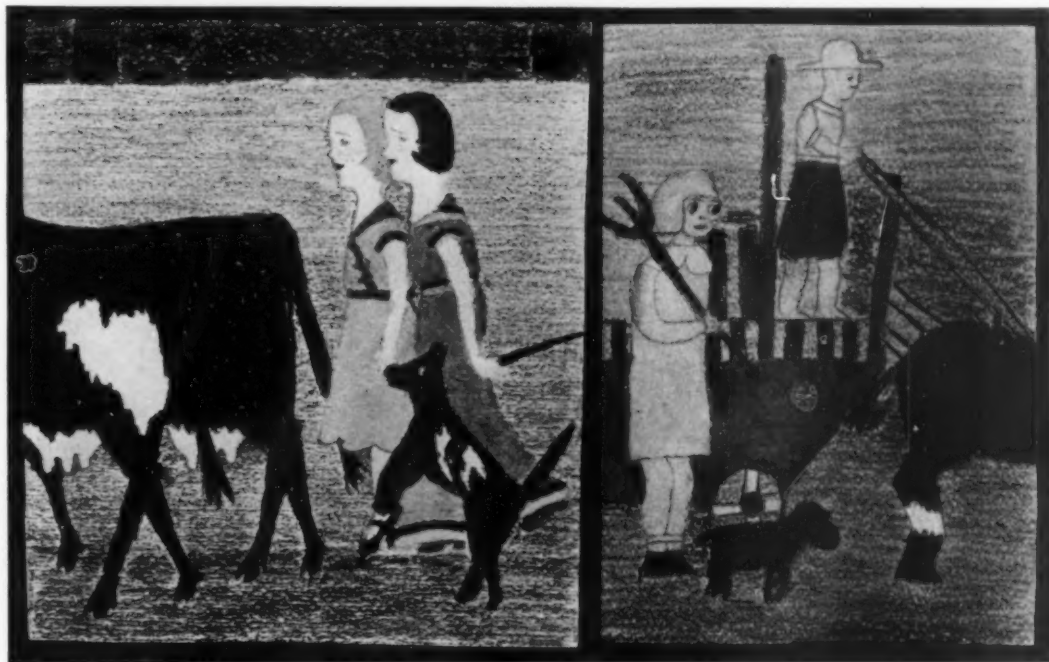
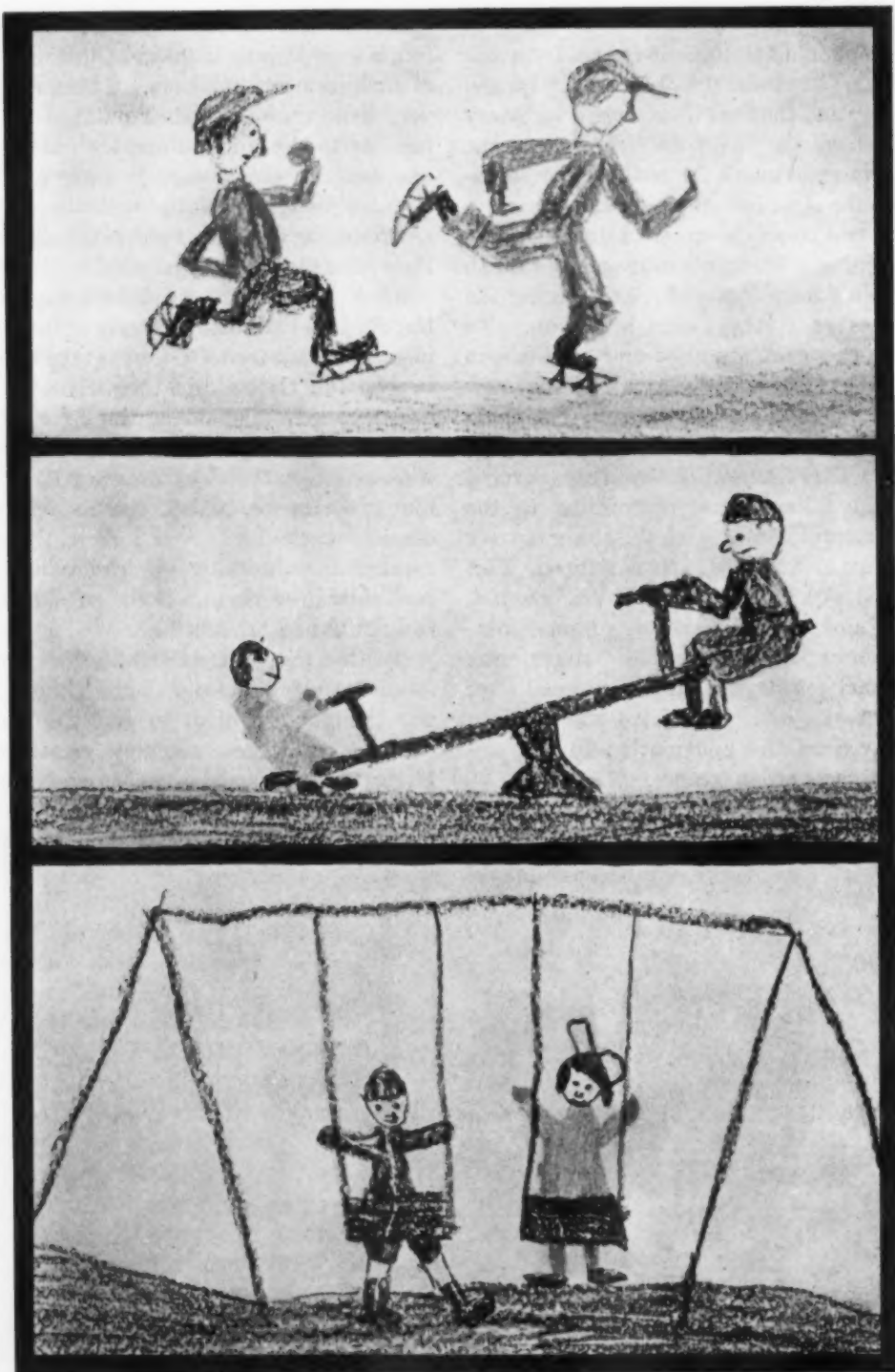


FIGURE COMPOSITIONS BY EIGHTH GRADERS. DONE UNDER THE SUPERVISION OF SUSAN BAXTER, ART SUPERVISOR, AURORA, MINNESOTA



SECOND GRADE FIGURE DRAWINGS. TEACHER, MISS PAOLETTI.

rubber cement answered the purpose perfectly. No restrictions were placed on the kind of form, the number of forms, or the manner of their portrayal. For days interest was at fever heat, and birds, nests, sailboats, motorboats, engines, trucks, clowns, animals of all kinds, doll buggies, houses, furniture, automobiles, trees, as well as human figures burst forth in abundance. In the second grade no less a combination was evolved than a girl with flowers on her hat pulling a sled with two dolls reposing side by side.

Included with the above study of form, and combined with it wherever possible, were the usual requisites of an art curriculum in the grades, to wit: Craft problems, lettering, poster, color composition, picture study, holiday observances, weaving, modeling, and perspective. To illustrate: The approach to perspective was very gradual. It was first touched upon in nature study with reference to the positions of the round flower face forms. More definitely it was stressed along with the study of trees. Not until a working knowledge of the indication of perspective through foreshortening, convergence, and lessening of color, had been obtained were the scientific aspects presented, and then only from the fourth grade on.

Design had a similarly modest beginning. The most primary principle of design, that is, repetition, was taught by a repeat of

action figures in a border. A figure filling the space was used in an alternate repeat all-over design, and another advance made. After the method was learned the substitution of abstract forms was simple and their application enhanced a craft project. But formal design is only one aspect. Creative or decorative design found full expression in fairy trees, imaginary animals, funny faces, design on clothing in illustration, and fancied birds.

A compactness and logical sequence of plan were possible in the above program by having it outlined by one individual, that is, the art supervisor. But without the hearty support and co-operation of the members of the grade faculty, that would have achieved but little. Due largely to their interest and industry, is the creditable standard of work; a furthering of the very real delight manifested by the pupils in their art work, a richer and more dexterous performance along creative lines; and many suggestions for future perfecting of the art program.

A sincere appreciation is also due SCHOOL ARTS MAGAZINE and "The Art Teacher." Much valuable material was obtained from them, combined with instruction received during training in art, and previous experience in teaching art, and the whole revised in light of the child's experience and environment and the needs and demands of the particular school system.

THE TEACHER WHO IS ATTEMPTING TO TEACH WITHOUT INSPIRING
THE PUPIL WITH A DESIRE TO LEARN IS HAMMERING ON COLD IRON
—H. Mann

The 1-2-3 Man

STELLA E. WIDER, *Assistant Supervisor of Art*
Lynchburg, Virginia

OUR "1-2-3 Man" has proved to be of so much help in the drawing of figures, so necessary in the wide field of correlative work of the day, that we insist that our beginning sixth year pupils be introduced to him, and become thoroughly familiar with him before they enter junior high school.

In giving this lesson for the first time, the pupils are asked to fold a 9- by 12-inch sheet of manila paper in the center, thereby making a book of four pages, 6 by 9 inches. Then they are told that they are about to meet the "1-2-3 man"—which sounds interesting, anyway!

On the front page of the book they are told to place two very light horizontal lines to indicate the height of "Mr. 1-2-3." Then they find his hips, the center of the space, with just a breath of a line. Next they are shown how to divide the upper half into thirds with pencil and forefinger. (See illustration.) They do the same thing with the lower half. Then the spaces are labelled:

Space 1 one head (and neck)

Spaces 2 and 3 . . two heads—to hips

Spaces 4, 5, 6 . . three heads—hips to toes

Hence, the "1-2-3 man!"

This having been made clear, the children are asked to see how very quickly they can build a "1-2-3" on each of the other three pages of the book. This serves two purposes—to stress the measurements, and to get ready for the next step.

The class is now ready for a model. Yes, a model! What fun a model is! And how sophisticated we feel, in the sixth grade, drawing from a model! A member of the class is chosen for a model. He is to pose in an easy position, for three minutes only. First, an egg shape for his head, filling space one. Hurry, only three minutes! Next,

just a line from head to hips (two heads) to show the direction his back takes. Third, lines from hips to ground showing direction each leg takes. Then a rough little shoulder line, about two heads' width, and arm directions. Time is up!

Experience has shown that children are less self-conscious in work of this kind, if there be a time limit. Then, three minutes is quite enough time for the young model to hold his position.

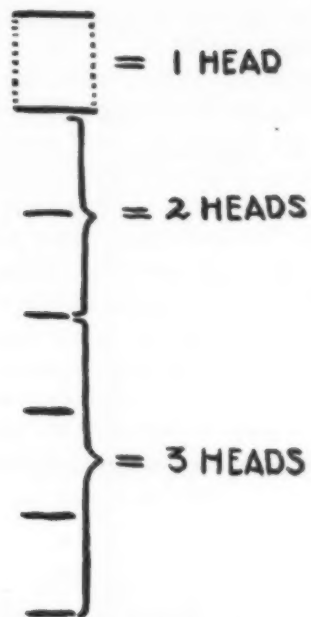
Another model is chosen for page two. This model assumes a different position. The pupils are eager to begin, and being a little more prepared, the teacher can give a few more definite hints as the work progresses, such as—

"Be sure that you make his arm long enough this time so that he can put his hand in his pocket. Do not bother about fingers. You have but two minutes left. Just get a fist shape in the right place. Have you noticed that a sixth grade boy's knees are about half way between his hips and the ground? Block in his feet with a triangle, side view. Notice that his feet in the side view are as long as his head is wide. Check on this, if you have time, with your pencil in a horizontal position. Do not forget to hold your paper at arm's length for a general check-up, to see if "Mr. 1-2-3" is standing as Fred is standing, etc., etc. Time is up, again!"

A girl may pose for page three. Before she takes her pose, the pupils are told to watch for two new things, the line the edge of her skirt takes, and the position of her waist line. The fact that people bear the weight of garments well above the hips needs to be called to the attention of small folks. Pupils are urged to sketch more rapidly so as to get more details. In like manner take up page four.

Back to page one of the book again. Place the original model in the same position he had before. Before he does this, however, explain to the pupils just what they are to look for in the blocking in process. The hints given out while finding lines of direction may be repeated, and others added.

THE 1-2-3 MAN



I-DIVISION

II-EXPLANATION



III-LINES OF DIRECTION

IV-BLOCKING

V-DETAILS

Stress the point that they are to look for big blocks only. Three times each model poses, the last time for the purpose of a general check-up, and to gather in a few of the beloved details.

It is astonishing what thrills the pupils get out of this lesson. There is not a child, in my experience, who is not busy every minute. Even the most stupid, or slow ones, do their best so as to be ready for the next step. How delighted they are when they find that each pose is to be repeated for them.

The next lesson has the same preparation, but the pupils use larger paper, and have but one model, paying more attention to accurate seeing. The climax of figure drawing lessons is capped when some one poses

in the costume he is to wear in one of the ever-to-be plays, and the sixth grade makes POSTERS!

As pupils become more adept in the use of the "1-2-3," they themselves will suggest solutions of complications which may arise with more difficult poses. They find that they can do with a hip line and a head line, thus keeping paper clearer to "see" other lines of direction. It is gratifying to discover that the method is still used, for quick work, even after the pupils have taken up the more accurate methods in use in eighth and ninth year work.

Let the "1-2-3 Man" help your boys and girls over a more or less dreaded stumbling place!

Original Stories and Poems for Illustration

E. E. LOWRY, *Chairman, Department of Art
University of Wyoming*

A PART of the activity program of modern primary and intermediate education is the creation of simple stories and poems by the children guided in some measure by the teacher. It seems advisable in many instances that these stories and poems should be filled with material for illustration by the children. In general, for a teacher to appreciate and teach story and poem composition, she should create one herself. From several classes in methods of art the author has secured original stories, many of which are of merit. One of these stories is presented as a possible guide.

ORIGINAL STORY

LIPPITY-LOP AND THE BIG ORANGE CARROT

One evening Lippity-Lop, the little rabbit boy, went to the store to buy a big orange carrot for his breakfast next day. His little feet went lippity-lop on the forest path and his long ears went lippity-lop as he ran. That is why his animal friends called him Lippity-Lop. He bought the biggest orange carrot he could find and took it to his oak tree house. He put the big orange carrot on his back steps to cool, and then climbed into his little white bed. But in the night, Mr. Wind came raring through the forest and blew Lippity-Lop's carrot away.

Lippity-Lop awoke early. He jumped from his little white bed, put on his bright red trousers and his new blue coat. Then he hurried out to eat his breakfast for he was very hungry. It was so early Mr. Sun was not even awake. Lippity-Lop looked on his back steps but he could not find his carrot, so he sat down and cried and cried.

By and by Mrs. Wobble Wobble, the fat old duck lady, came by. "Why do you cry, Lippity-Lop?" she said.

"My big orange carrot is gone and I'm hungry," said Lippity-Lop.

Mrs. Wobble Wobble looked around the big oak tree and by the pond, but she could not find the carrot, so Lippity-Lop again cried and cried.

Soon Frisky, the squirrel boy, came by. "Why do you cry, Lippity-Lop?" he said.

"My big orange carrot is gone and I'm hungry," said Lippity-Lop. Frisky climbed the tall oak tree and looked and looked, but did not find Lippity-

Lop's big orange carrot. So, Lippity-Lop cried very hard. Frisky thought he would cry his eyes out.

By and by Big Brown Bruno, the old man bear, came along. "Why do you cry," growled the old man bear. He really wasn't cross; that is just the way all bears talk. Lippity-Lop answered, "My big orange carrot is gone and I'm awfully hungry." Big Brown Bruno looked in the old hollow stump and in the green grass, but he could not find the carrot anywhere. Poor Lippity-Lop again cried and cried and cried.

Just then, Mr. Sun peeped over the hill. He opened his great big sleepy eyes and saw poor little Lippity-Lop crying on the steps of his big oak tree house. "Why do you cry?" said Mr. Sun. "My big orange carrot is gone and I'm very, very hungry."

Mr. Sun shone brighter and brighter. He looked and looked and there under the big, tall yellow sunflower was the carrot. Lippity-Lop thanked Mr. Sun and sat down on his doorstep and ate his breakfast.

What a happy little rabbit he was and he never, never left a big orange carrot on his porch to cool again.

EVALUATION OF STORY

What are the merits of this story? First, it has a rather fast moving plot, simple enough for a kindergarten or first grade child to understand, but with an appeal for the adult, that is in case the adult likes good children's stories. Secondly, there are no elements of terror or fright. Third, the animals are characters made human, stressing the imaginative side of the child. Their names are catchy and musical. Fourth, many items are emphasized by color and repetition. Fifth, the vocabulary and situations lend themselves well to illustrating.

ORIGINAL POEMS FOR ILLUSTRATION

To follow are a few original poems created by some children of a fourth grade class in art. They are such typical, sincere and refreshing pieces, especially created for illustration, that several are noted here.

WALKING HOME IN THE DARK

Walking home in the dark
Seems dangerous to me.
I see dogs and dragons
With fiery eyes and tongues, I do.

ROLLER SKATING

My favorite sport is roller skating,
In the sunshine; when it's raining;
High and low, fast and slow,
Rolling, rolling, rolling.

THE CIRCUS

The circus has come to town,
And you should see the clowns!
All in a row,
All bowing low.
Cake and candy,
Amos and Andy;
The circus has come to town.

DANCING

Dancing on a summer night
Is a person's great delight;
You put your right foot first,
Your left foot then;
Then you go round about and back again.

A COLD WINTER DAY

One cold winter day when I was going to school
Jack Frost bit my toes
And pinched my nose;
That was on a cold winter day.

OLD DEMONSTRATIONS

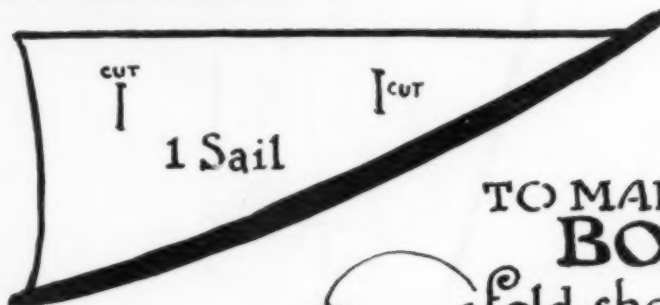
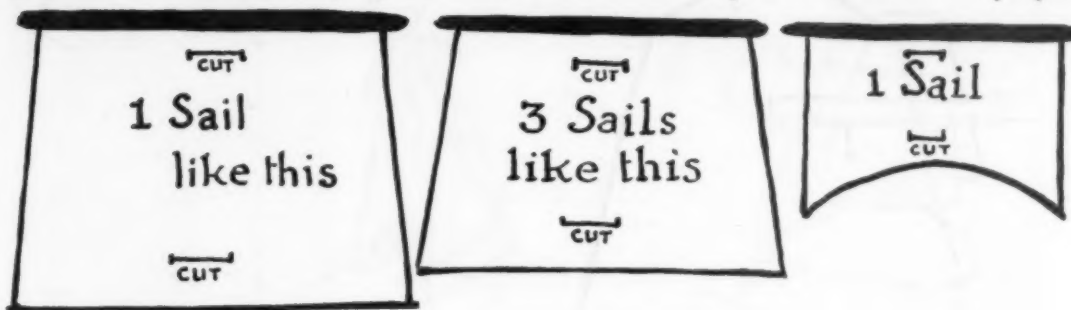
Demonstrations, demonstrations
From morning till night;
From onions to seas,
But I suppose they're all right.
When the teacher says,
"Jean, it is your turn to talk."
I get up in front of the class,
I can hardly walk,
I get a shivering and shaking and forget all my talk.



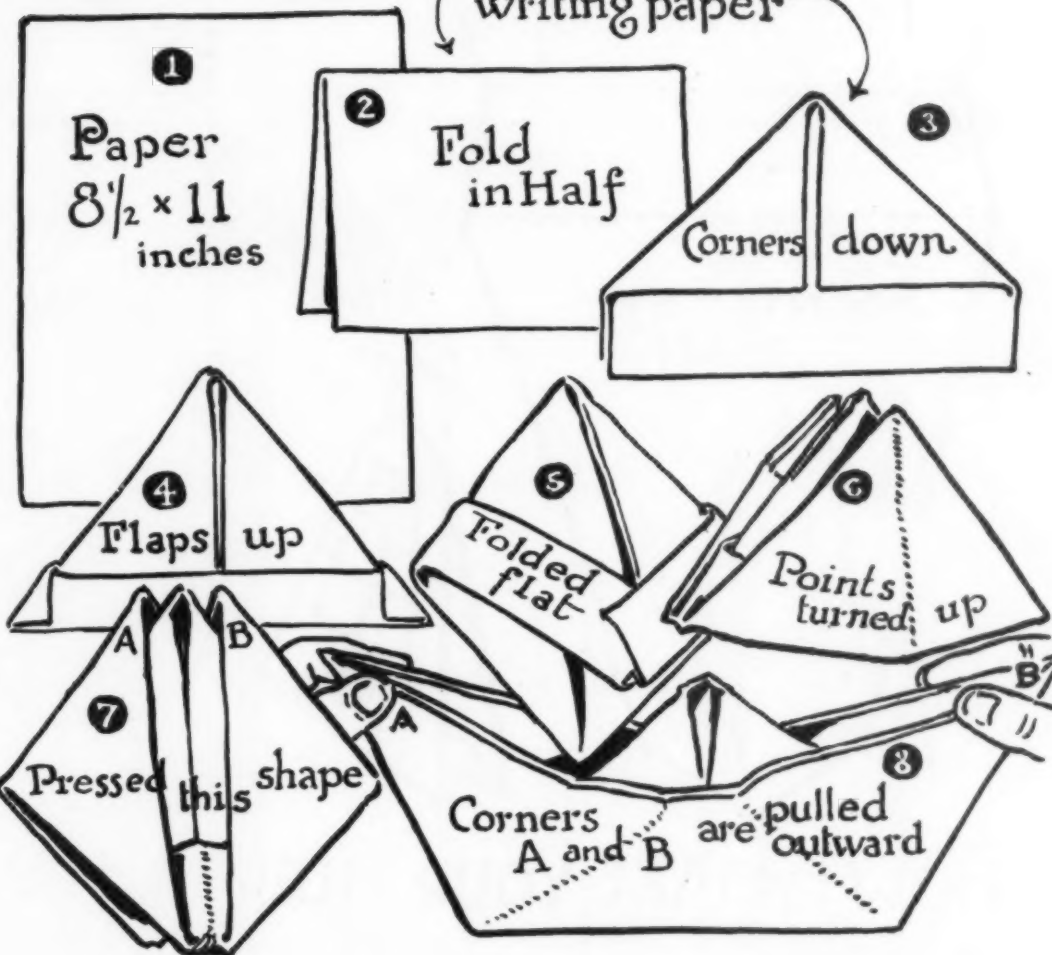


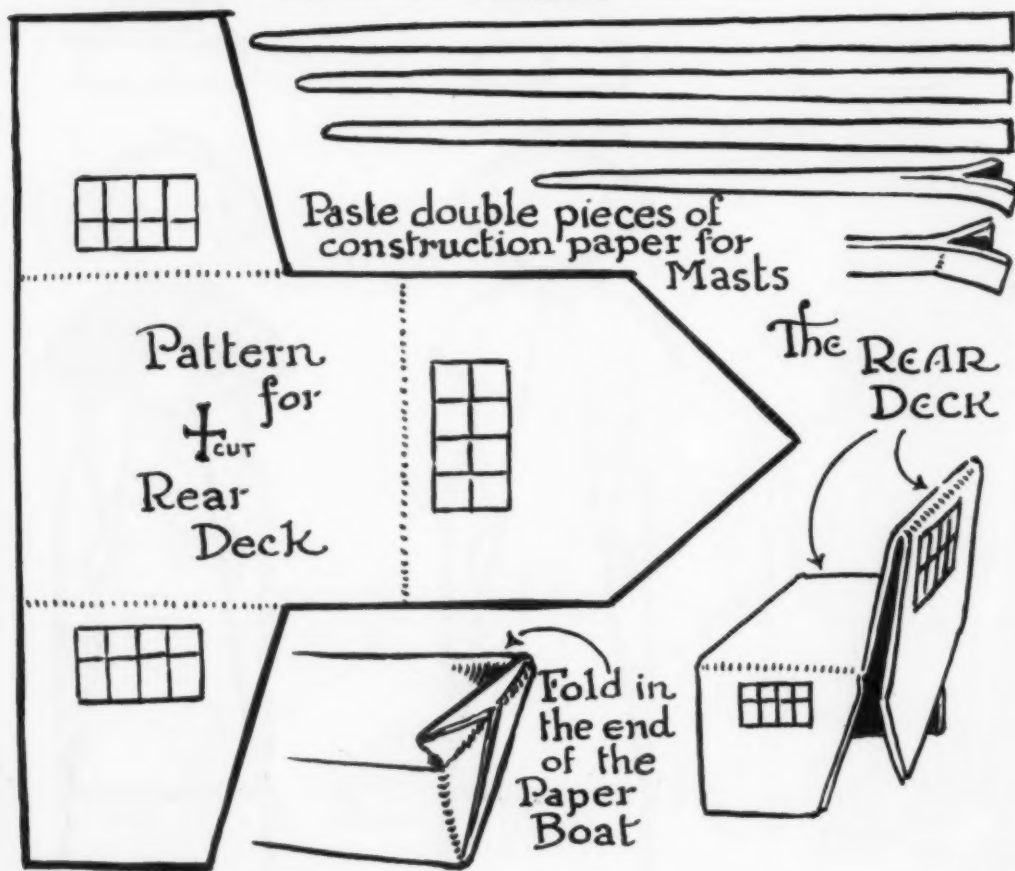
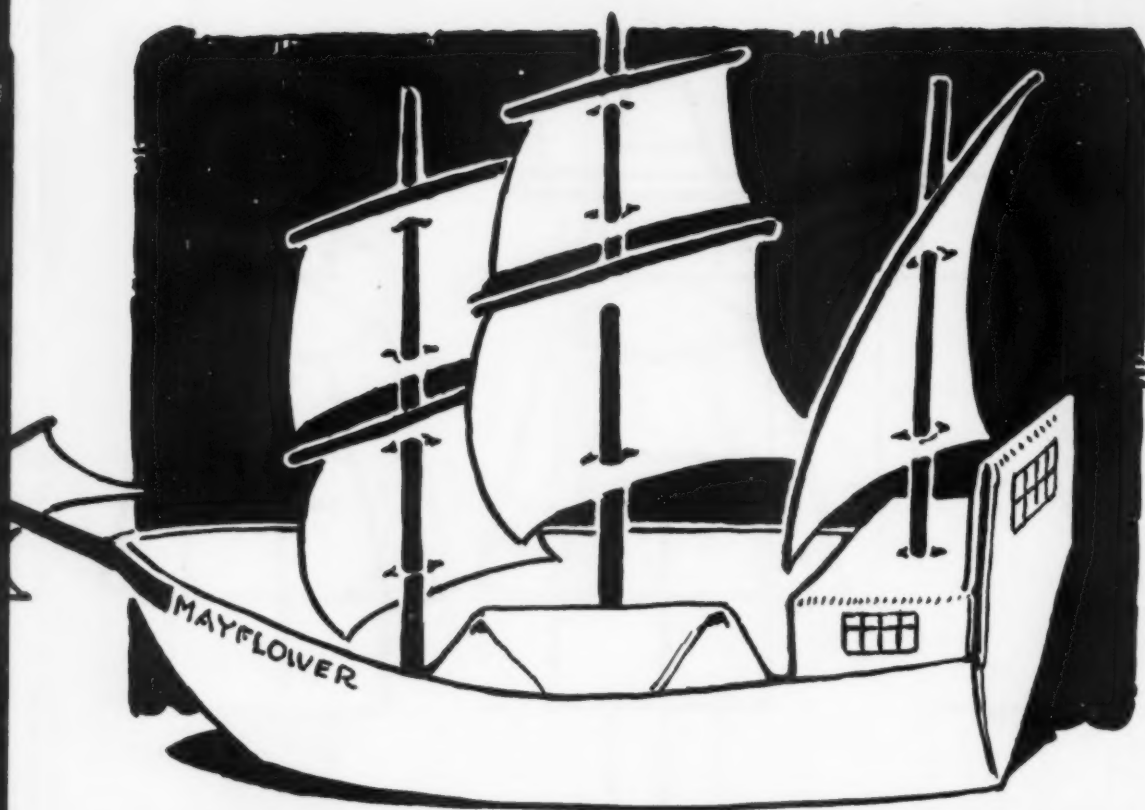
DESIGN BY AN EIGHTH GRADE STUDENT OF THE NEW YORK CITY SCHOOLS. IN THE EIGHTH GRADE DESIGNS ARE MADE FOR A DEFINITE PURPOSE AND WITH REGARD TO THE PROCESS OF APPLICATION. E. L. NICHOLS, ASSISTANT DIRECTOR OF FINE ARTS,

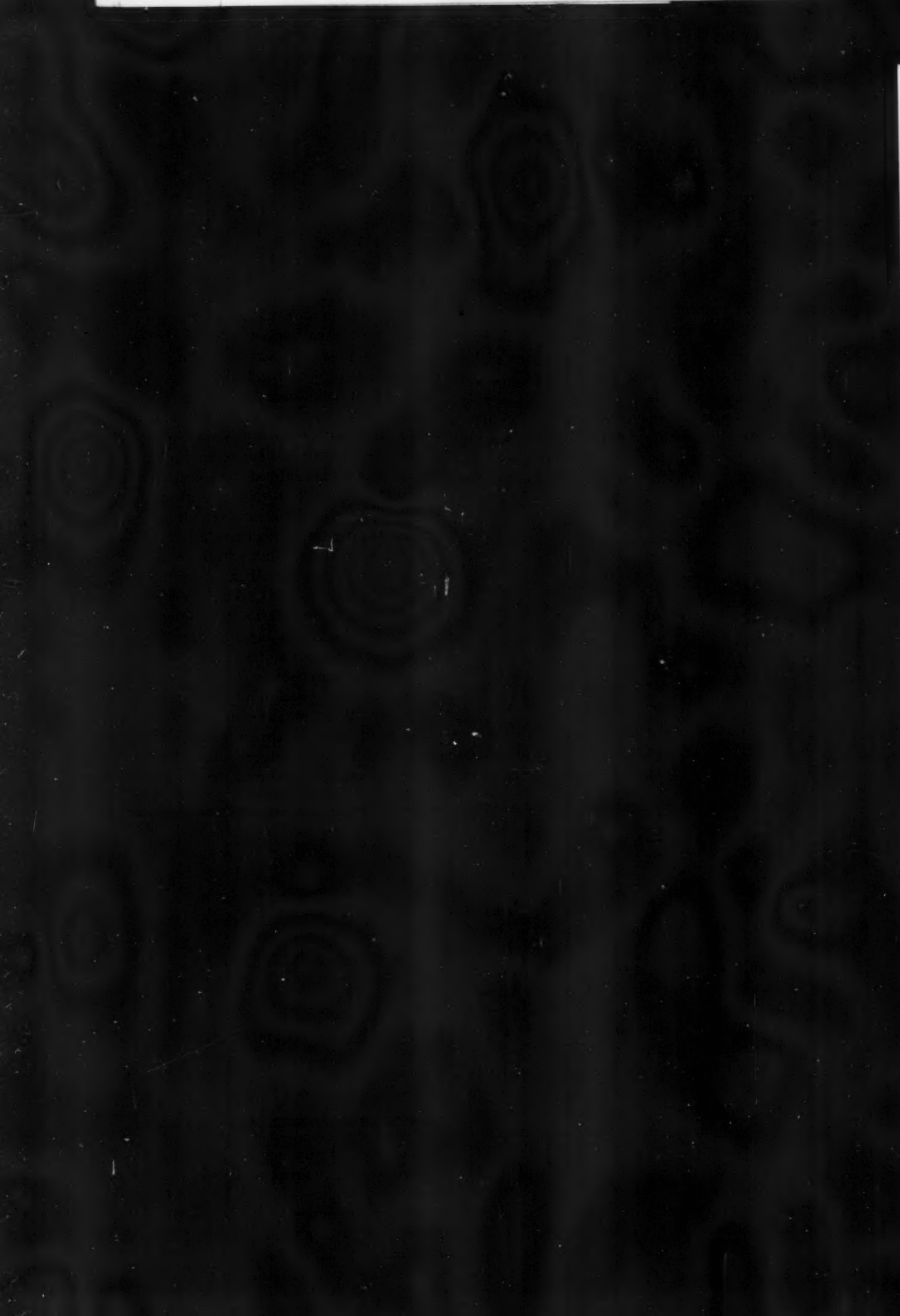
Sails of white paper and black strips of heavier paper



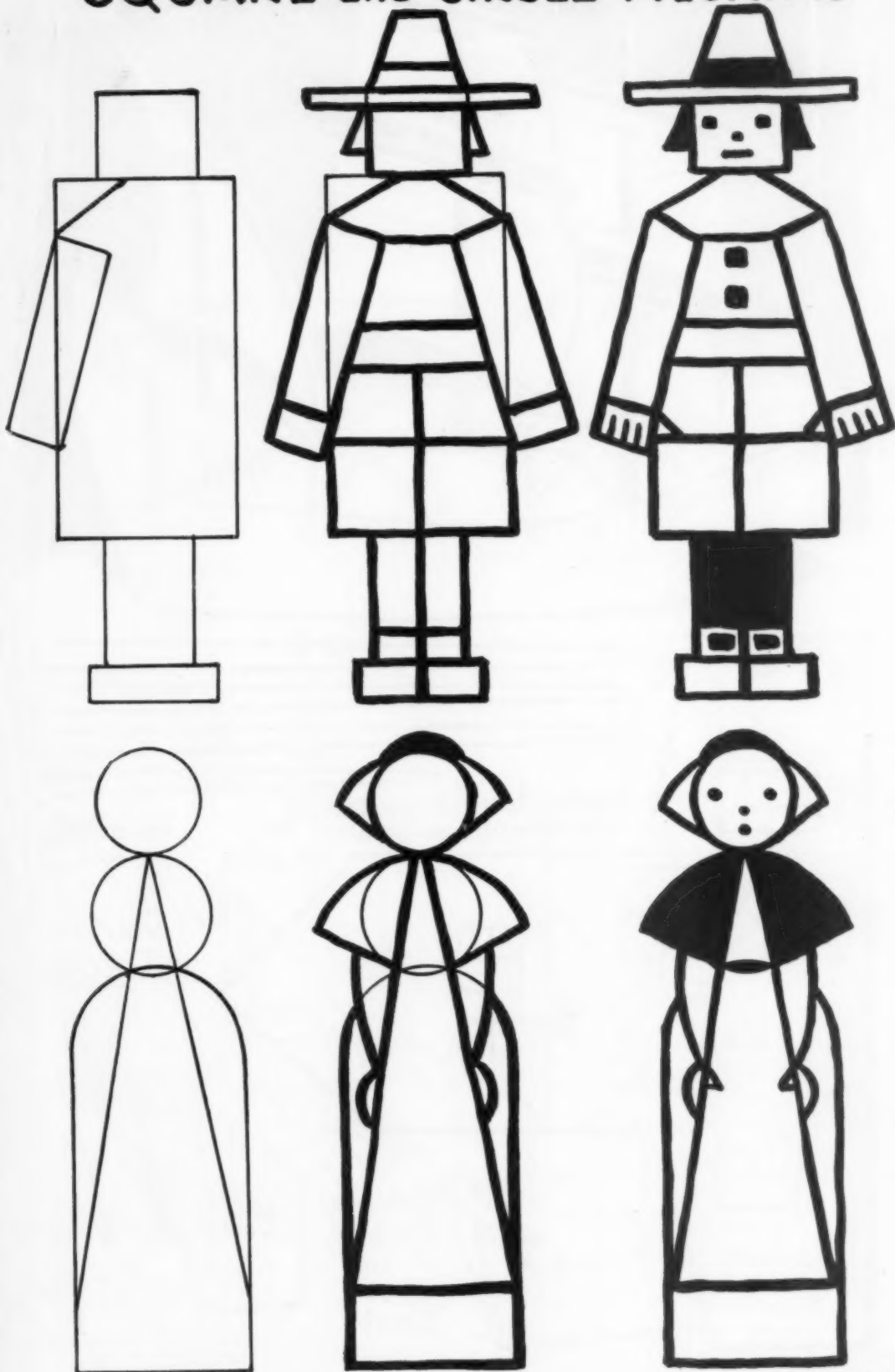
TO MAKE the
BOAT
fold sheet of
writing paper

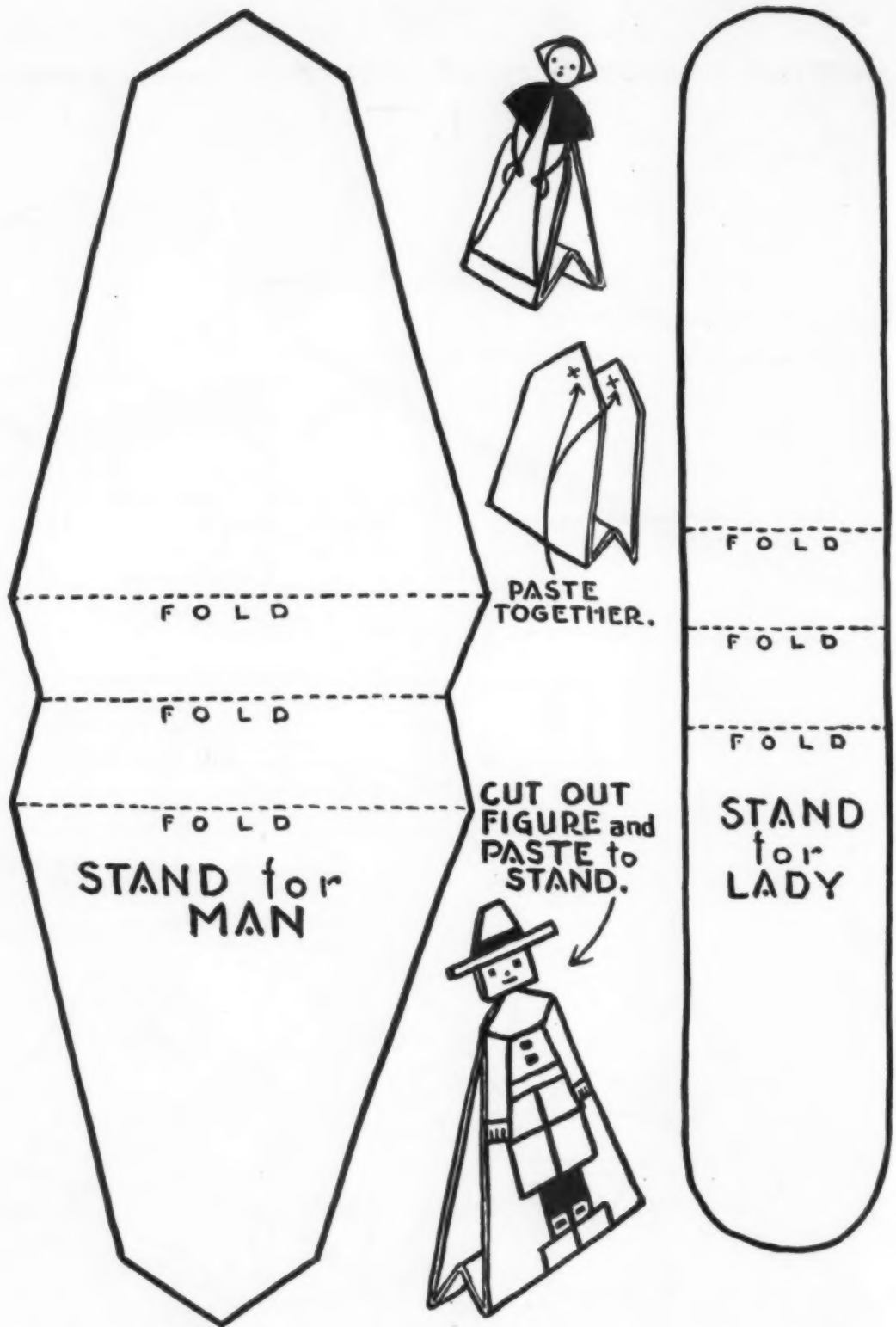




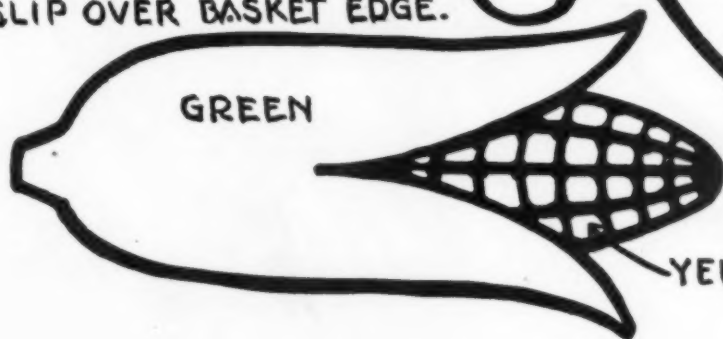
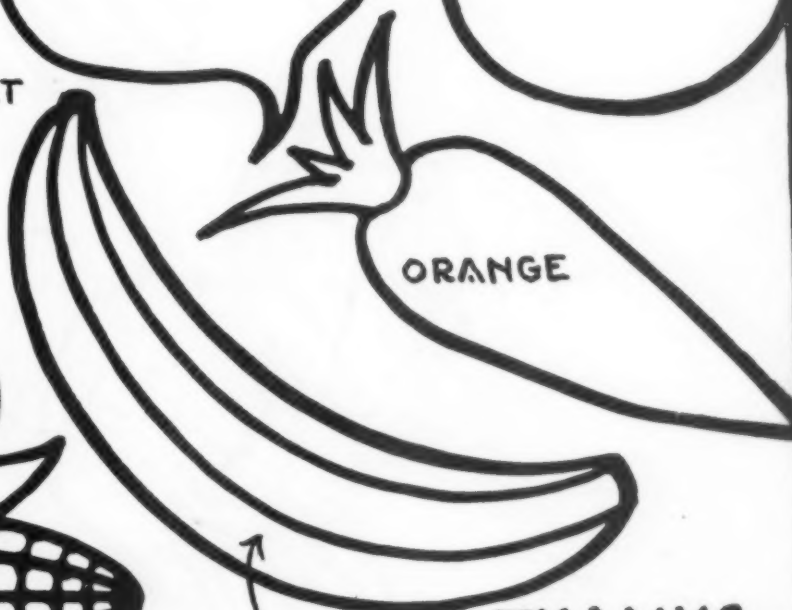
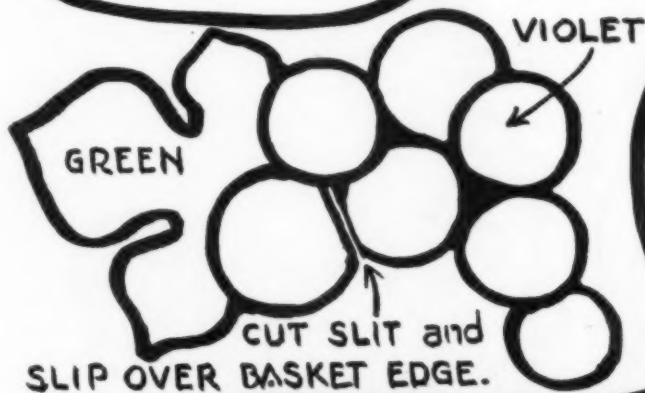
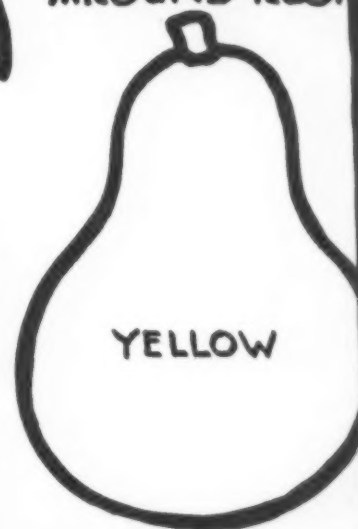


SQUARE and CIRCLE PILGRIMS





HOW to MAKE YOUR PILGRIM STAND



THANKS-GIVING BASKET



FRUIT and
VEGETABLES to
HANG IN BASKETS
STRING
AROUND ROOM.



YELLOW

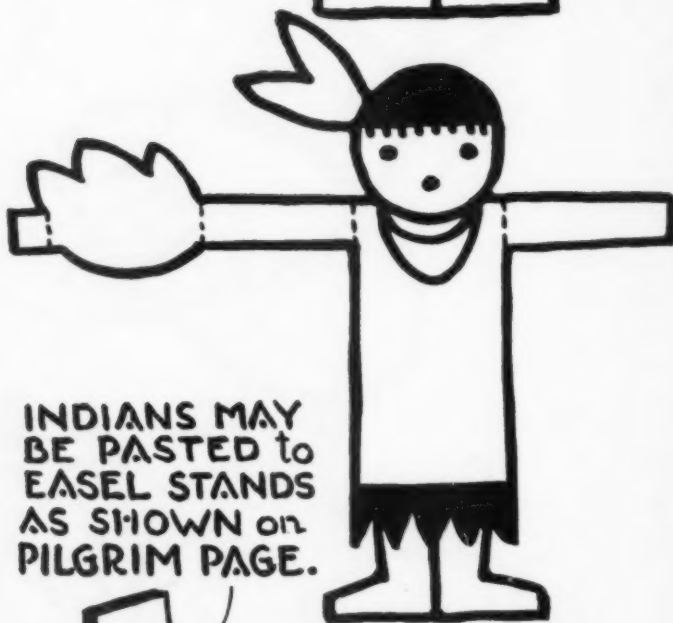


HANG-
ING BASKET



FOLD ON
DOTTED LINES.

INDIAN
FOOD
CARRIERS



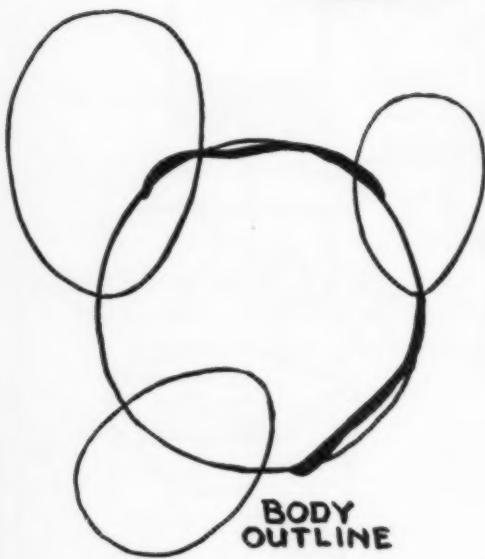
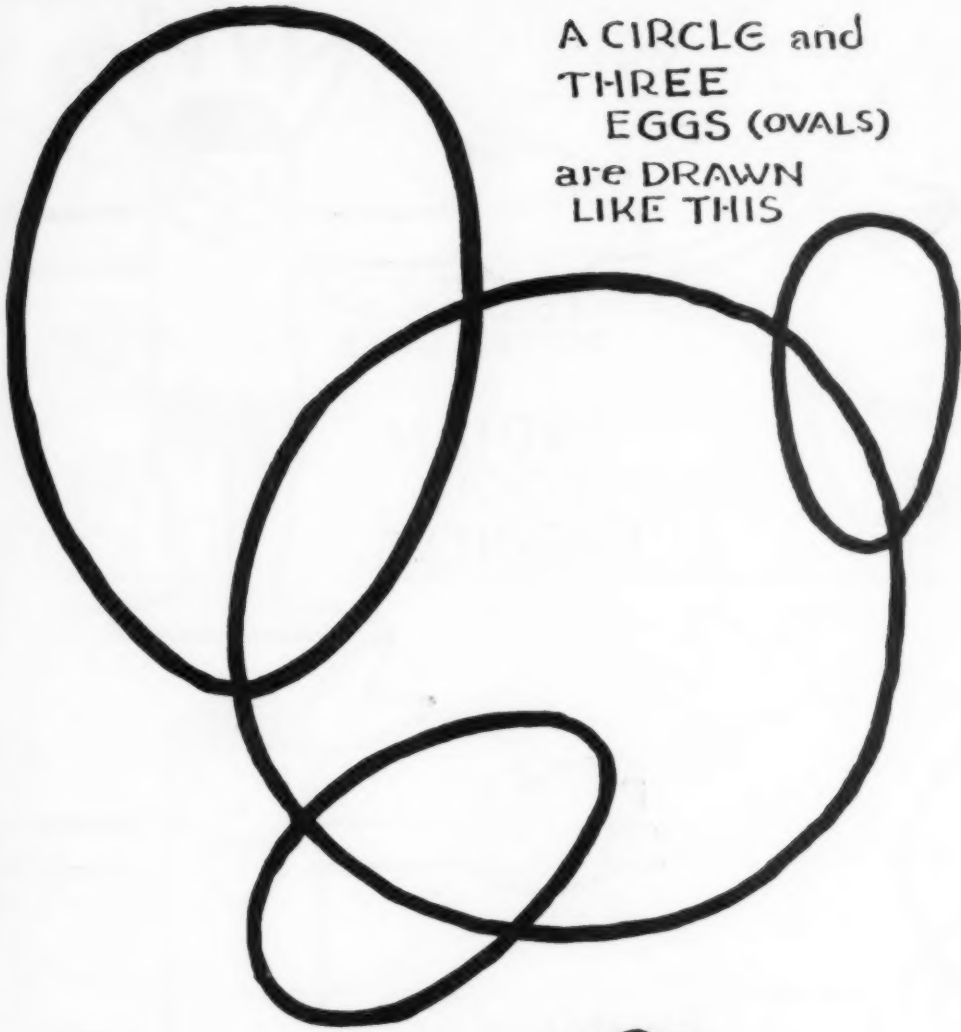
INDIANS MAY
BE PASTED to
EASEL STANDS
AS SHOWN on
PILGRIM PAGE.



PASTE TAB
TO ARM



A CIRCLE and
THREE
EGGS (OVALS)
are DRAWN
LIKE THIS



BODY
OUTLINE



TAIL
ADDED

The CIRCLE and
THREE OVALS
are GUIDE-LINES
for a
TURKEY
LIKE THIS

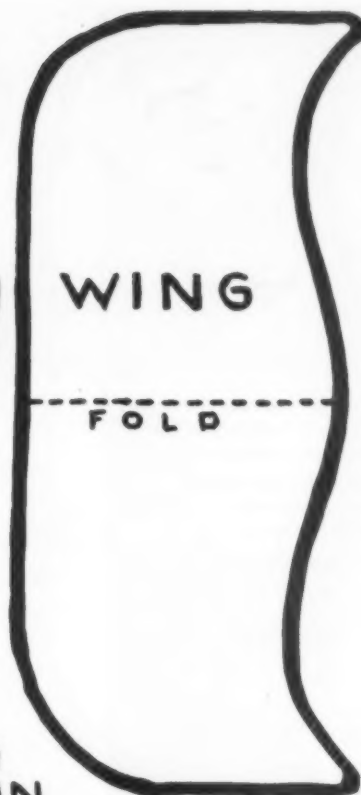
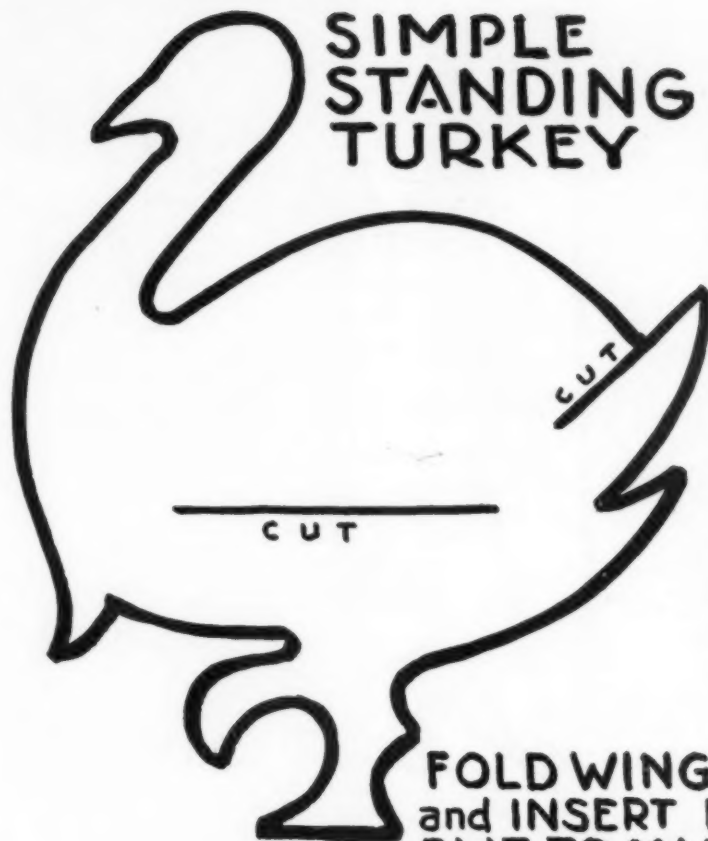


WING

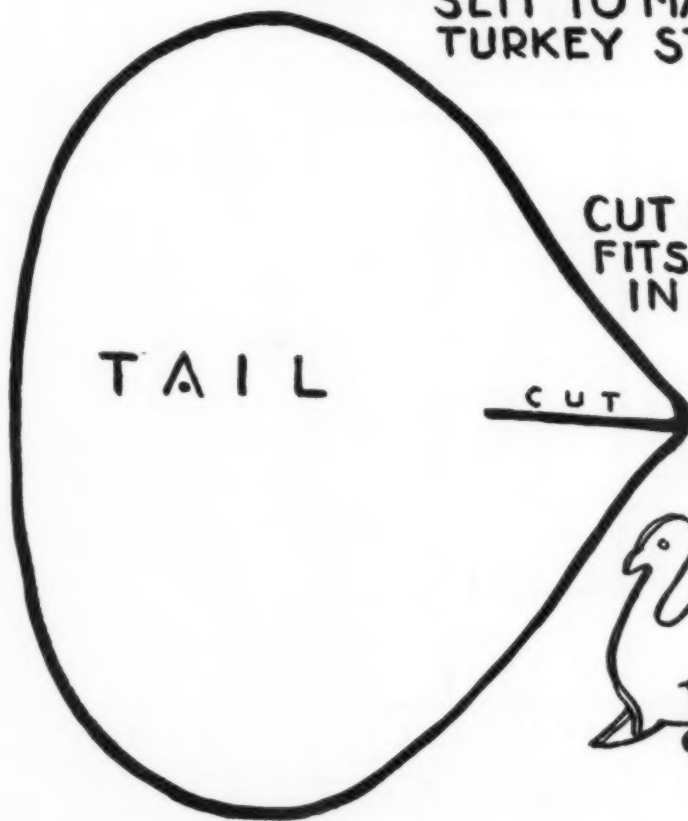


HEAD and
FOOT

SIMPLE STANDING TURKEY



FOLD WING
and INSERT IN
SLIT TO MAKE
TURKEY STAND.



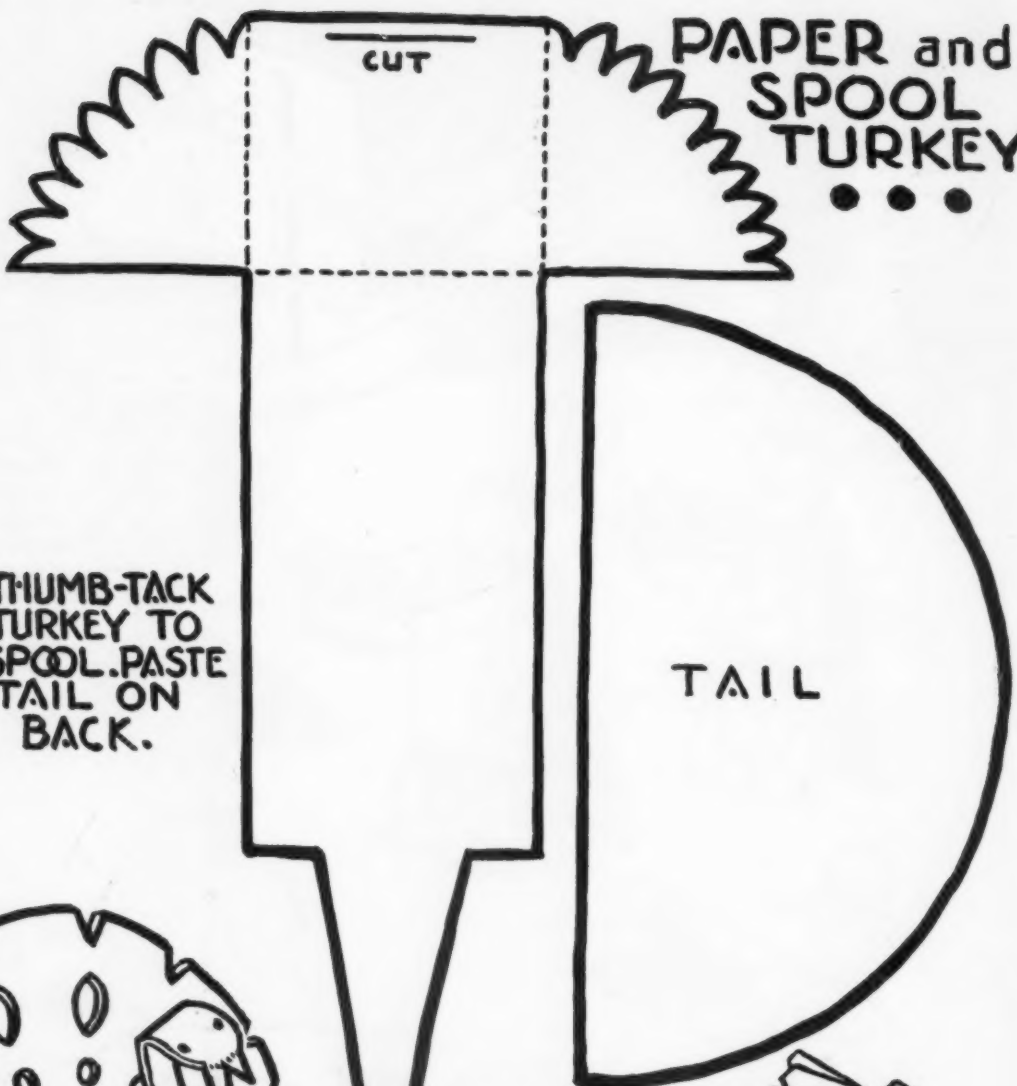
CUT IN TAIL
FITS INTO CUT
IN BODY.



THUM
TURK
SPOO
TAIL
BA

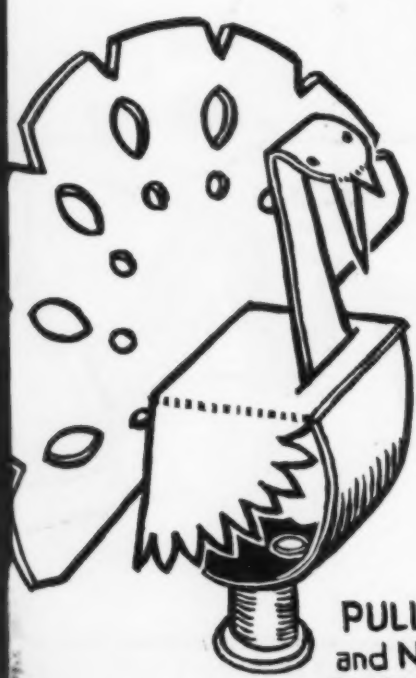


PAPER and SPOOL TURKEY

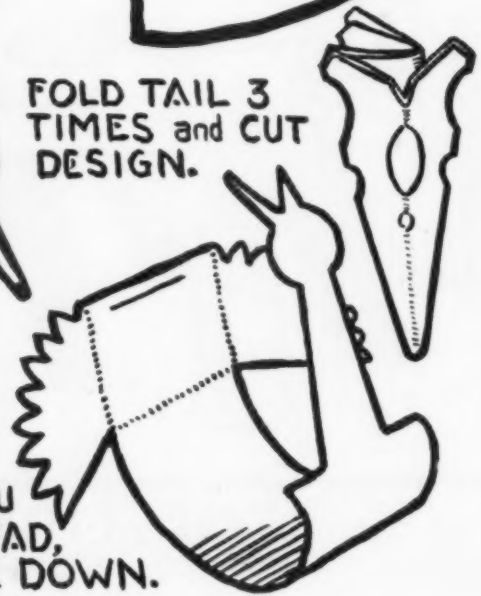


THUMB-TACK
TURKEY TO
SPOOL. PASTE
TAIL ON
BACK.

FOLD TAIL 3
TIMES and CUT
DESIGN.



PULL HEAD
and NECK THRU
SLIT. FOLD HEAD,
BEAK and WATTLE DOWN.



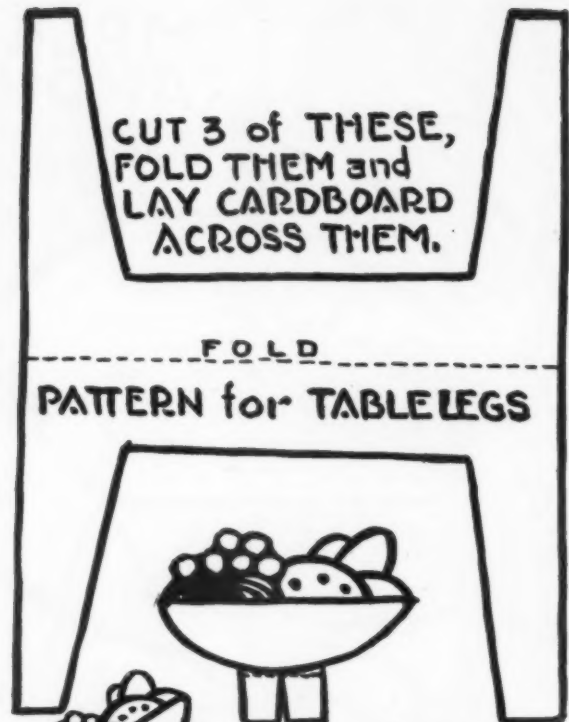




**"THE FIRST THANKSGIVING
• A SANDTABLE GROUP •**

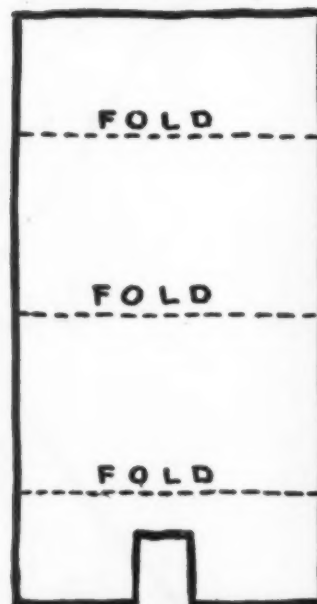


LIVING
UP •



AFTER PUT-
TING THRU
SLIT BEND
TABS LIKE THIS

DISHES of FRUIT
are CUT OUT and
INSERTED in SLITS
in TABLE TOP.



CABIN END

CABIN END

CUT LARGER CABIN LIKE THIS
from CORRUGATED BOARD. FOLD
and STICK CABIN ENDS in SAND.

• CLOTHESPIN PILGRIM

PATTERN FOR LADIES' SKIRT,
INDIAN'S BLANKETS, and
TEPEE.

CUT from GREY PAPER for
PILGRIM LADIES' SKIRT,
COLORED PAPER for INDIAN
BLANKETS, and TAN for
TEPEE.

COIL CONE
AROUND
NECK of
CLOTHESPIN
and PIN or
PASTE.

WHITE
COLLAR for
PILGRIMS

JACKET for PILGRIMS

LADIES' CAP
FOLD BACK

PINCH
CAP FL
PASTE
of CLO

PANTS for
PILGRIM MAN.

ROLL AROUND
CLOTHESPIN and
PASTE or TIE WITH
STRING.

PAPOOSE
for SQUAW

CUT
OUT

MAN'S
HAT BRIM

PAINTED
CORK

PASTE CORK TO
HAT BRIM and
PASTE TO TOP
of CLOTHESPIN.

FOLD
and SLIP
OVER
HEAD.

PUT ST
THRU T
OF CON
TO MA
TEPEE

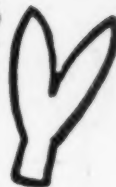
N PILGRIMS.

FEATHERS
for SQUAW.

WARBONNET for CHIEF.

FOLD

FOLD



CONE
AND
of
SPIN
or
E.



PINCH TOP of
CAP FLAT and
PASTE TO TOP
of CLOTHESPIN.

PASTE TOGETHER
HERE.



FINISHED
CAP

PASTE



PASTE
TOGETHER
HERE.

PASTE FEATHERS
TO BACK of
SQUAW'S HEAD.

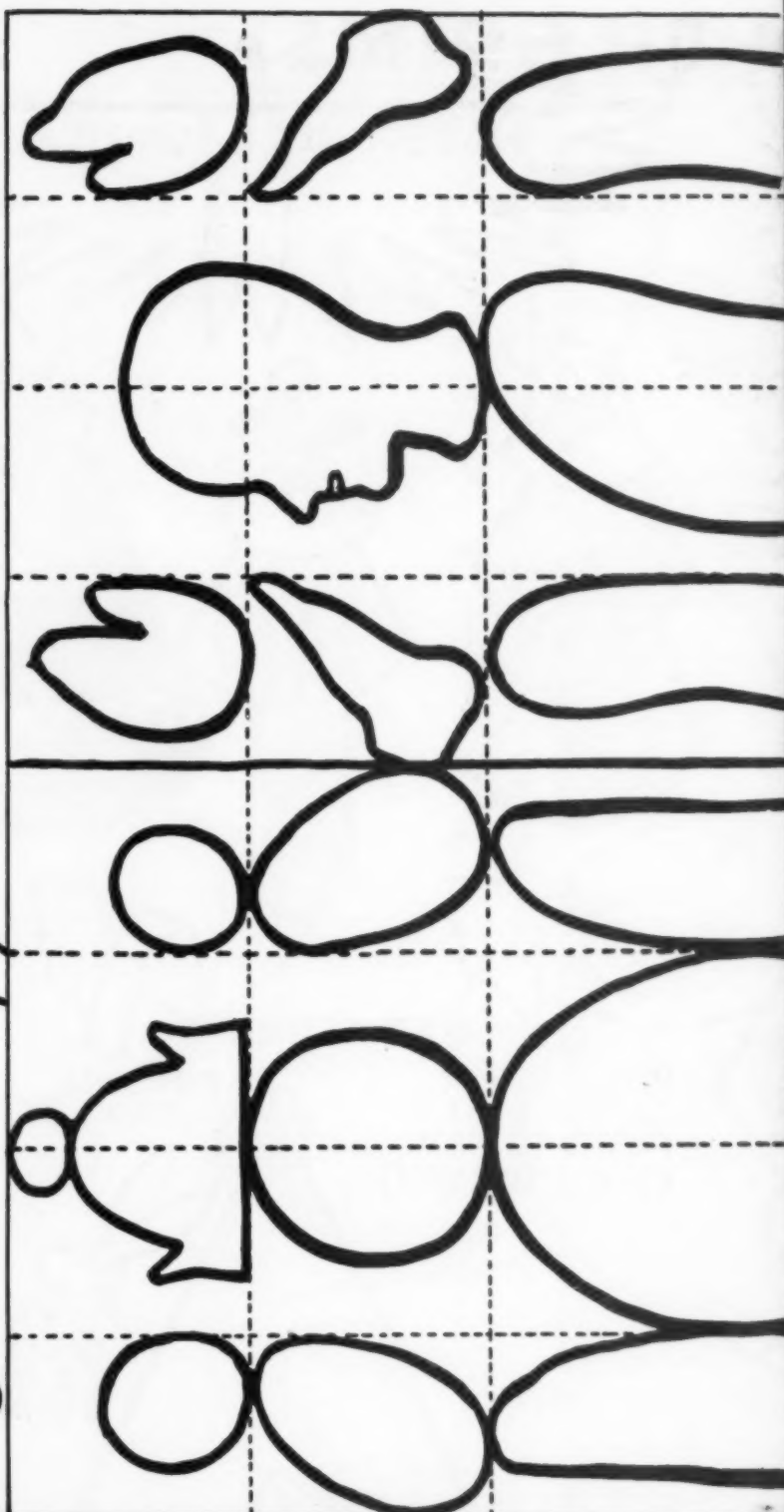
PUT STICKS
THRU TOP
OF CONE
TO MAKE
TEPEE.



CUT FLAP and FOLD BACK

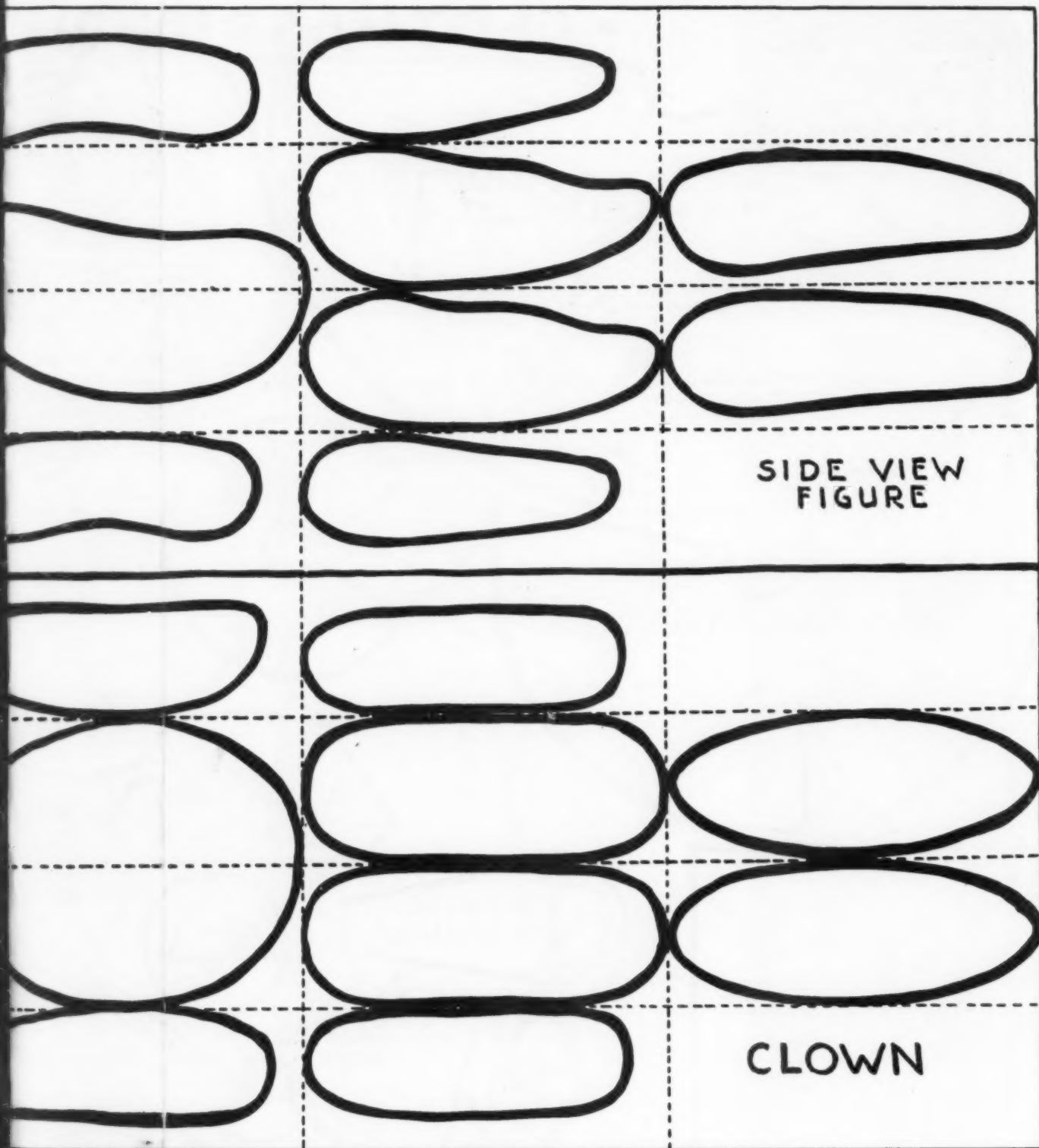


JOINTS FASTENED
WITH PAPER FASTEN-
ERS OR LAUNDRY
BUTTONS.



HOW BEGINNERS USE FOLDS TO SECUR

SEE ARTICLE, "LOTS of /



SIDE VIEW
FIGURE

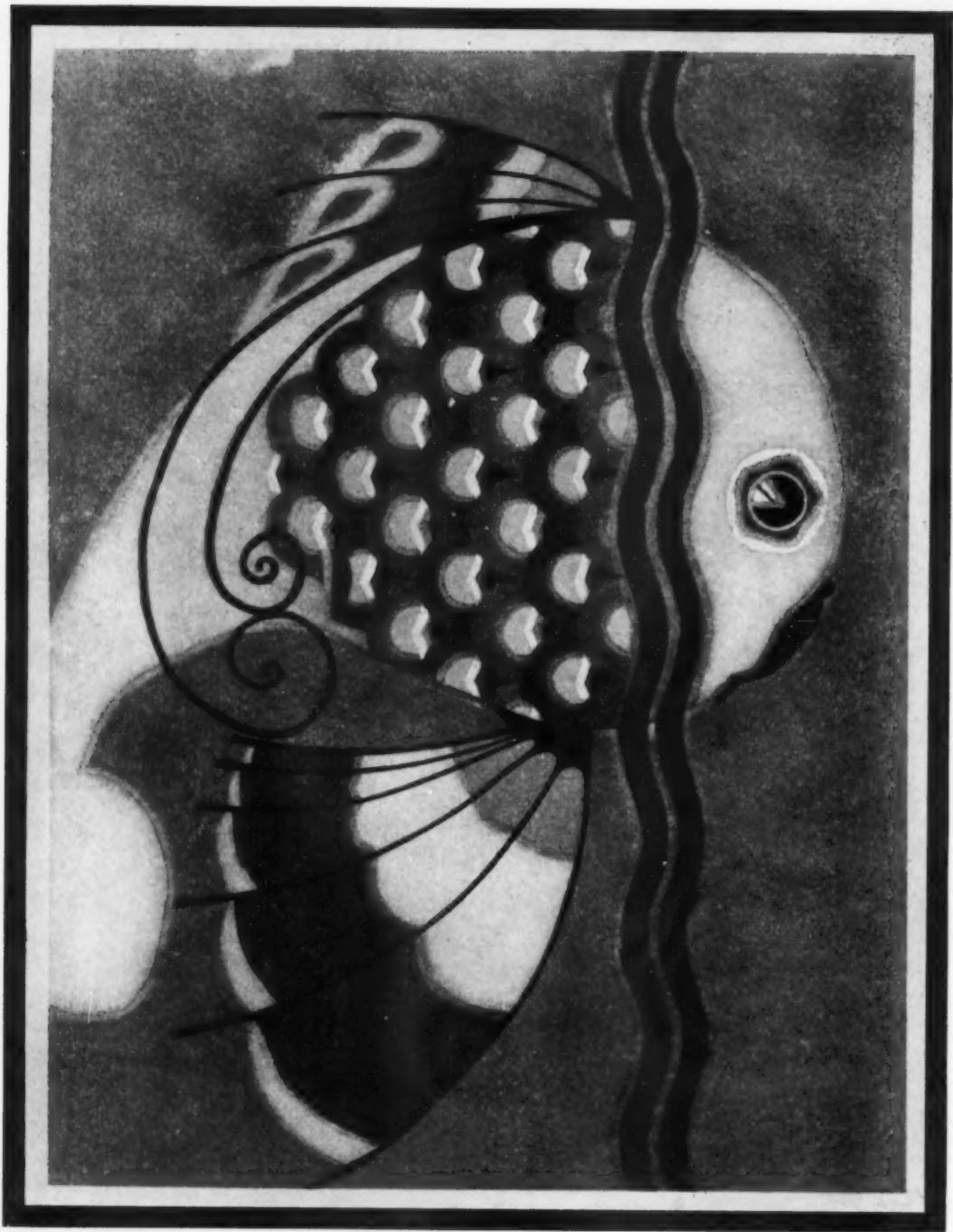
CLOWN

TO SECURE PROPORTION FOR ACTION FIGURES.

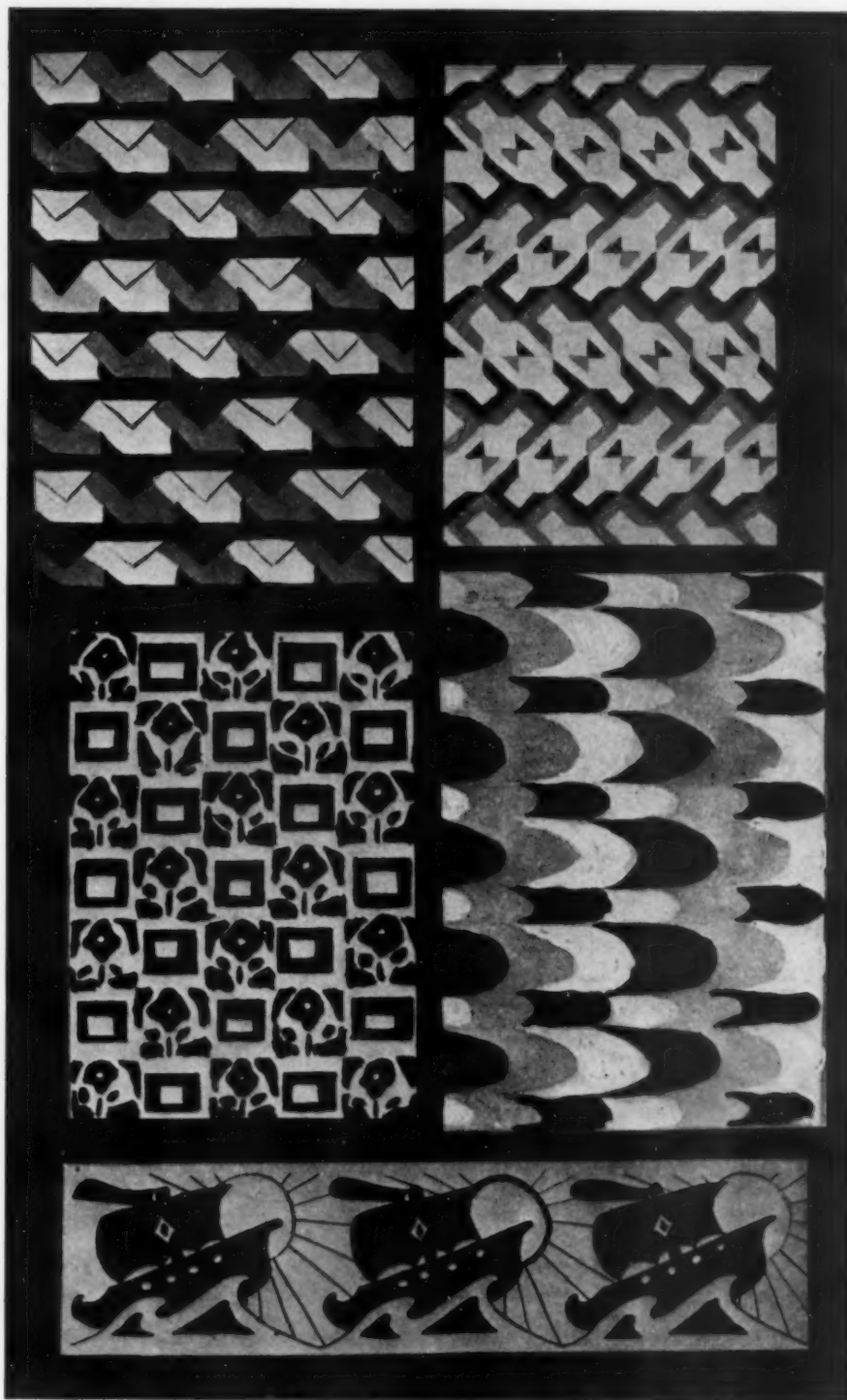
"LOTS OF ACTION IN FIGURE DRAWING."



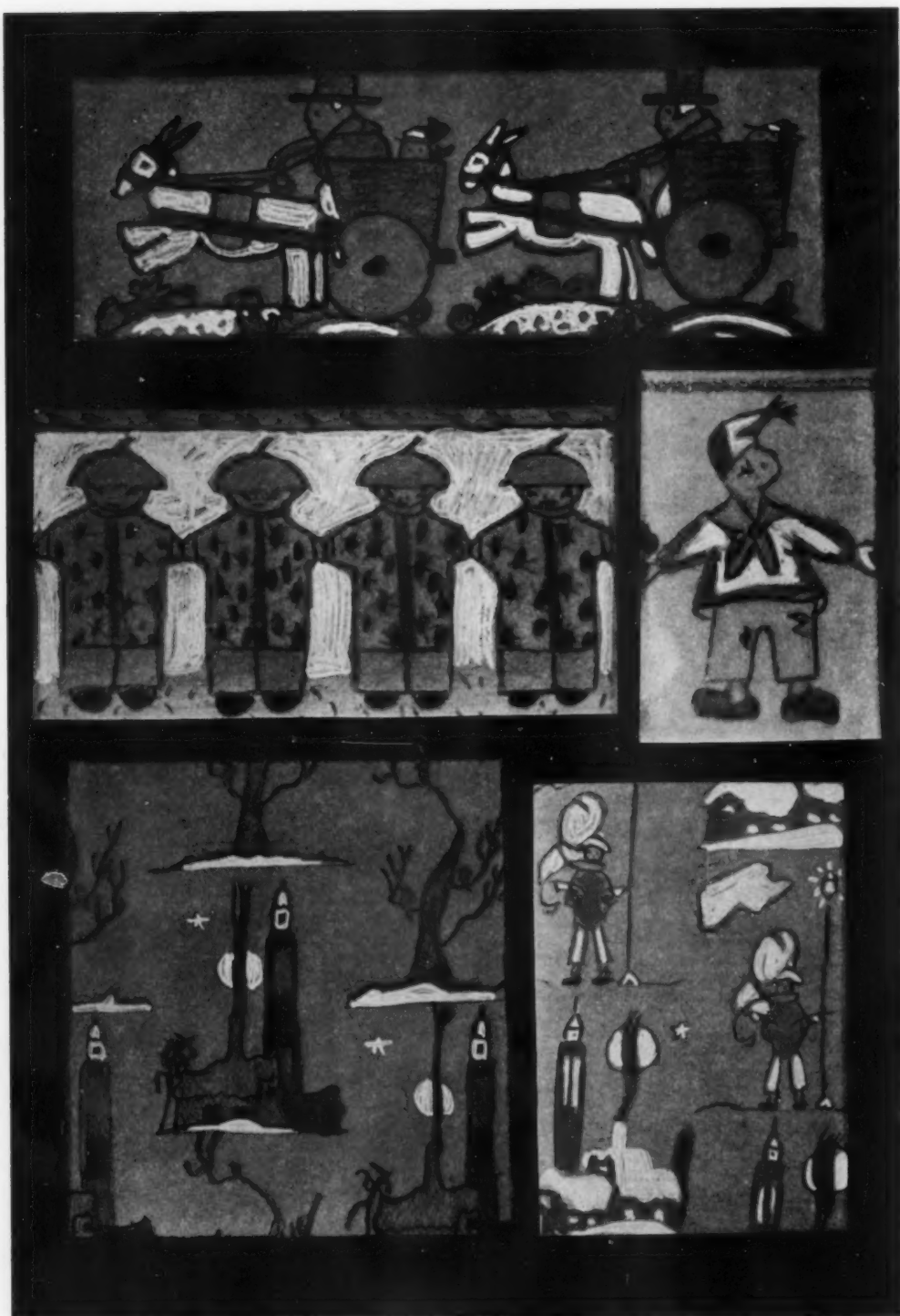
DESIGNS BY EIGHTH YEAR STUDENTS IN THE NEW YORK CITY SCHOOLS



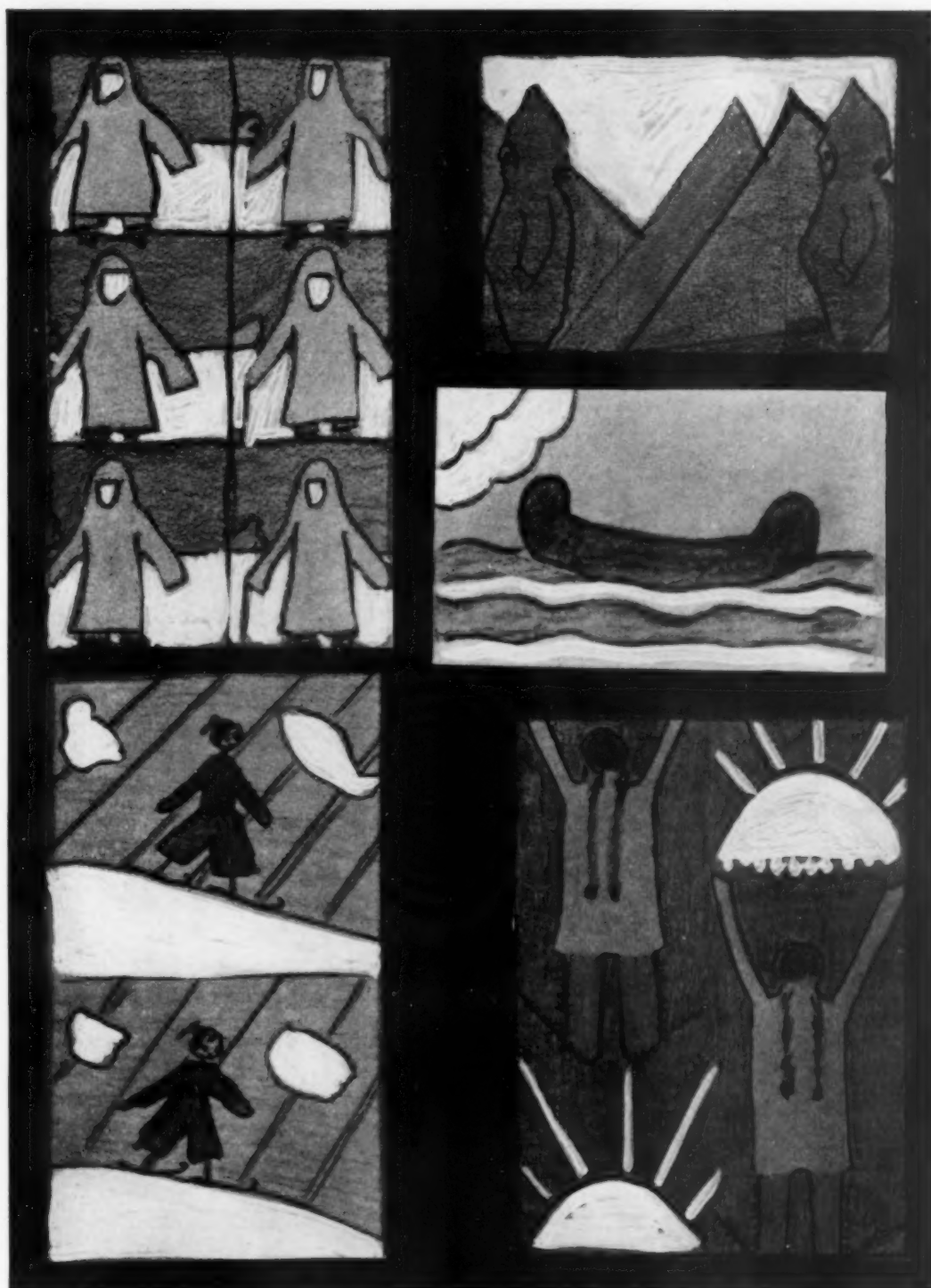
IN THE SEVENTH YEAR, RHYTHM, PROPORTION AND BALANCE ARE EMPHASIZED.
NEW YORK CITY SCHOOLS. E. L. NICHOLS, ASSISTANT DIRECTOR OF FINE ARTS



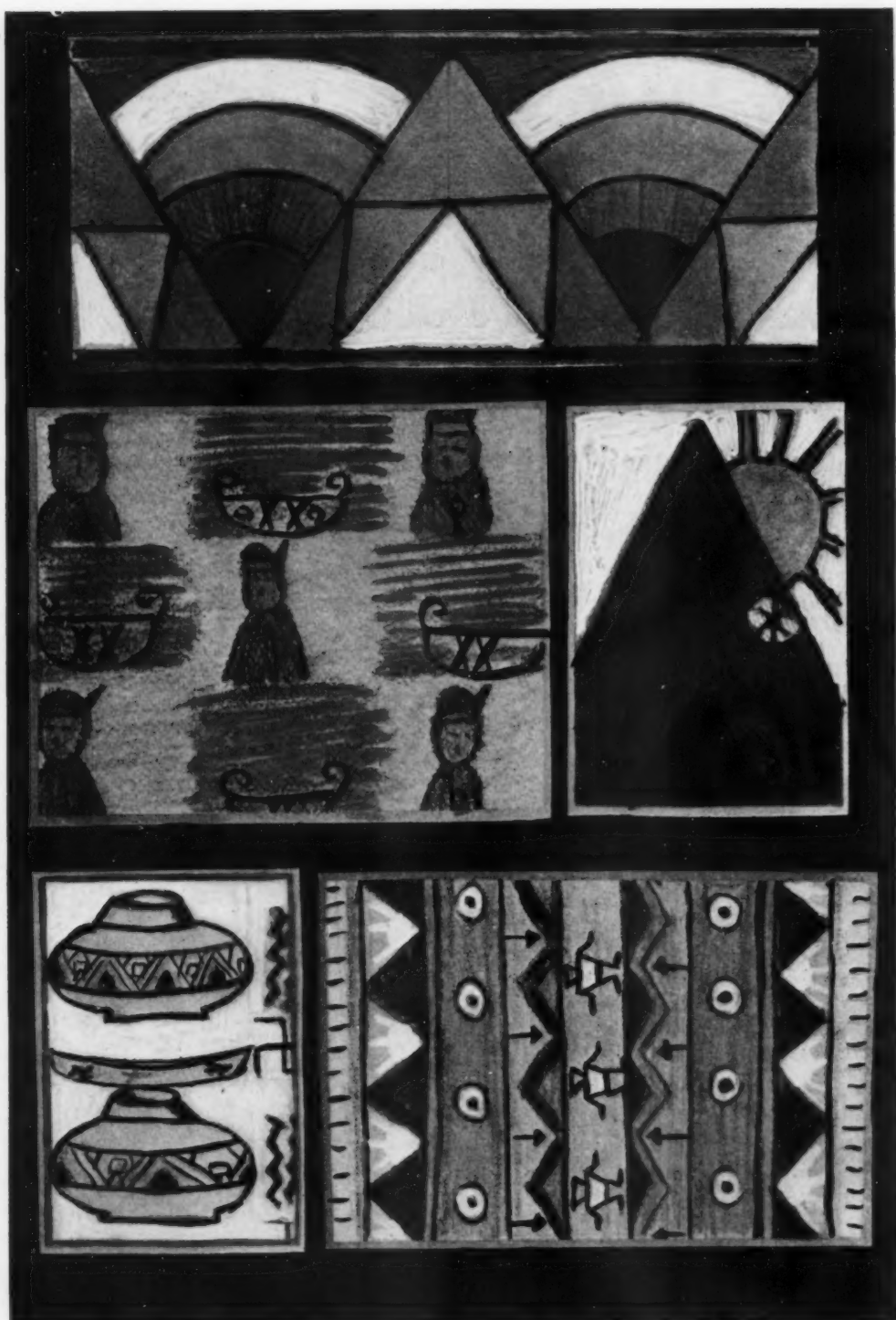
IN THE NINTH YEAR THE ELEMENTS OF DESIGN AND DARK AND LIGHT DISTRIBUTION IN TWO AND THREE VALUES ARE STUDIED. NEW YORK CITY SCHOOLS



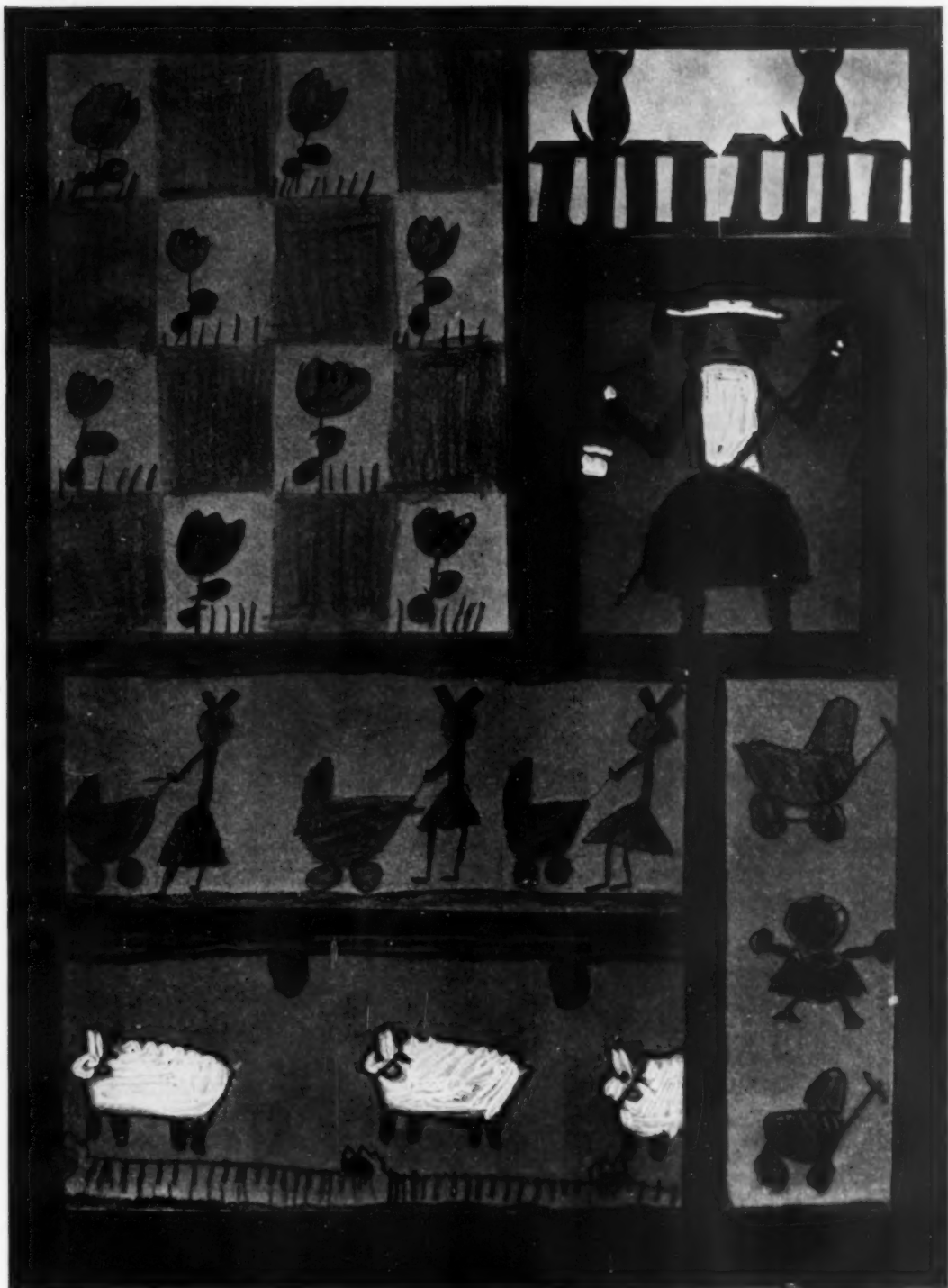
IN THE FIFTH YEAR MOTIFS ARE DERIVED FROM INTERESTING OBJECTS SUGGESTED BY THE GRADE WORK



IN THE FOURTH YEAR BALANCE AND EQUALITY OF ATTRACTION ARE EMPHASIZED. MOTIFS MAY BE SUGGESTED BY THE GEOGRAPHY OF THE GRADE OR OTHER GRADE INTERESTS. NEW YORK CITY SCHOOLS



RHYTHM THROUGH PROGRESSION IS STUDIED IN THE THIRD YEAR. MOTIFS MAY BE SUGGESTED BY STORIES, NATURE OR GEOMETRIC FORMS. NEW YORK CITY SCHOOLS



IN THE FIRST YEAR REPETITION IS EMPHASIZED USING STORY
MOTIFS DRAWN FREE-HAND OR CUT FROM COLORED PAPER

The Conservation of Indian Arts and Crafts

IDA CHERIOLI
Stillwater, Minnesota

PERHAPS the greatest art produced in the Western Hemisphere has not been justly appreciated—the art contributed by our own Indians. It is only in recent years that this merit has come to be realized. Particular emphasis is being placed on arts and crafts, in the hope that wherever possible the Indian of today may not only be successfully adjusted to white man's life as an independent citizen, but may make his special cultural contribution to our Western civilization.

The 18th century in America, with its beautiful architecture, its fine craftsmen, and its painting, is only less far from the America of today than is the art of the Indians.

Every Indian is a creative or possible artist. Some of the earlier Indians were great architects, sculptors, and painters. The crafts of feather work, porcupine-quill, bead and leather work, as well as pottery, basket making, rug and blanket weaving, and metal work are the early Indian arts. He has his own artistic individuality and technique which cannot be matched.

As the time of the earlier Indian was not measured in dollars and cents, he could, therefore, afford to spend weeks or more in the arts of weaving and other crafts which he was so capable of handling.

Since civilization has done its duty to "Americanize" the original American, the native arts and crafts were being dropped for other occupations. True it is that the higher standards of living have left the Indian with less time or need for hand work or hand-

made products but, nevertheless, the arts of the Indian, for *art's sake* must be preserved. In regions of the Southwest United States and parts of Mexico where "Americanizing" has not yet killed their art instinct, the Indians there are still producing beautiful work.

The Indian School authorities are being urged to recognize the Indian contribution as a significant one for Western civilization. The Indian Office is featuring a prominent educational and industrial program for the conservation and encouragement of Indian arts and crafts. Instead of rejecting Indian arts and experiences and substituting wholly other training in arts from other civilization, it has brought about a plan to promote the native arts.

To preserve the best in native cultures, religious ceremonies, arts and crafts, as well as special gifts and talents, folksongs, etc., with which as individuals and groups these native or minority peoples are so richly endowed, is the aim of the present conservation movement. To preserve these arts requires more than intelligent and sympathetic understanding. It requires long-term educational programs including basic training in the arts and crafts. Very often it requires a redirection of their processes. The outcome in many instances is the creation of a market for the output which will insure satisfactory economic returns for their products.

That this project is one of importance and is rapidly taking hold, may be marked by the strides already made in certain localities and in various educational departments. The application of Indian art to present-day designs in fabrics, textiles, and in decorations on architecture is evident. In some Western states the more remote style of Mission-style architecture is being used and with attempts to use Indian designs in its decoration.

In and around Santa Fe, New Mexico, which is the center of Indian culture, special native teachers of Indian arts and crafts are being employed. The Santa Fe Indian Boarding School has already been giving work in the nature of Indian arts and crafts. Through

the Eastern Association on Indian Affairs it is endeavoring to set up additional teachers with an Arts Shop to which Indian pupils may go for work in the arts of their own people. A day school in the Pueblo country, for one, has the services of one of the best native pottery makers of the Southwest who is engaged in teaching Indian children the methods of her crafts.

Throughout the Indian Service the various home economics departments are using Indian designs and motifs in an effort to preserve the art and to protect the original simplicity and effectiveness from modern corruptions that have crept in on many Indian reservations. Application of Indian art is being used in home economics and industrial courses at boarding schools. In some home economics classes both boys and girls are enrolled. They make use of the Indian designs on linen cloth, napkins, curtains, chair covers, embroidering on girls' dresses, table mats of tiling beads, beadwork for hatbands, headbands, necklaces, weaving, and painted plaques, also in the making of Indian dolls. The boys also carry out Indian designs on pieces of furniture.

Other instances that indicate that Indian art is being restored may be noted by that which is being done in the Navajo Boarding Schools. To insure that this work is being

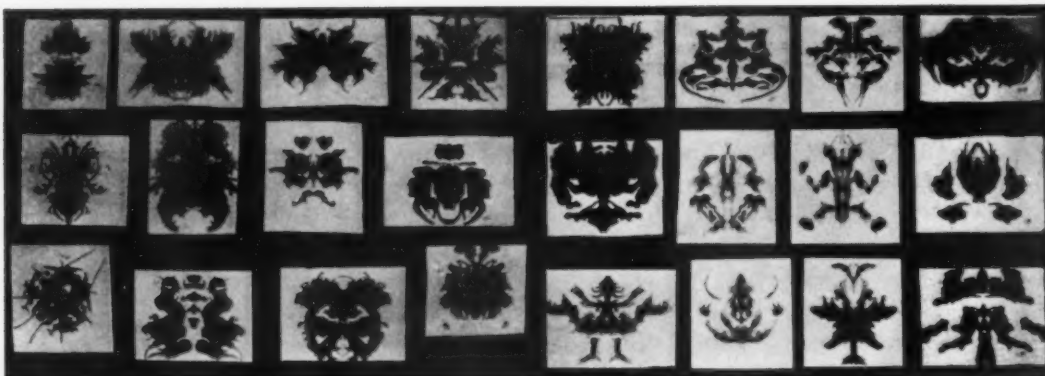
properly conducted and in the proper channels of learning, they have employed the native weavers to teach blanket and rug weaving to the Indian girls. In the Indian schools at Albuquerque and Santa Fe, the Maricopa and Hopi and Pueblo day schools, pottery is being taught. At the University of New Mexico, the officials have aided in the selection and training of Indian boys and girls for special work in art.

Perhaps of most importance for its far-reaching effect is the use of Indian art by teachers in the primary grades as part of the regular school work. In some Indian schools the children are being taught to make their own reading books, descriptive of their daily life as Indians and illustrating with artistic picturing their houses, their basketry, their pottery, and their ceremonies.

Children in the elementary grades are making baskets, using original designs. Original designs are also carried out in pottery work. Reproductions of sand paintings are made and framed.

The most adequate time to stress and draw forth the best of the native arts is right at the present time. There still remain some of the older natives who are skilled in the Indian arts and crafts and can do justice to the conservation of the art which will some day, we hope, be the Western Hemisphere's contribution to art.





UNITS FOR DESIGN MADE BY THE HIGH SCHOOL PUPILS OF TREVA MILLS, LEAD, SOUTH DAKOTA.
THESE WERE MADE BY DROPPING SPOTS OF INK ON PAPERS AND FOLDING IN DIFFERENT DIRECTIONS



DESIGNS MADE FROM THE ACCOMPANYING "INK SPOT" UNITS BY
THE HIGH SCHOOL PUPILS OF TREVA MILLS, LEAD, SOUTH DAKOTA

How to Observe an Art Lesson

MARION G. MILLER

Former Assistant Director of Art

Des Moines, Iowa

EXPERIENCED as well as inexperienced teachers are aware of the benefit of observing an effective lesson. They realize the helpfulness of associating with "each principle a concrete image of its practical application in the classroom";¹ the helpfulness of seeing how capable and experienced teachers meet the classroom problems which are constantly confronting the beginning teacher for solution; the helpfulness of receiving new suggestions regarding methods, technique, and subject matter. The problem which confronts the teacher is, therefore, not in deciding whether or not to observe worth-while lessons, but how to observe them so that the greatest help may be obtained.

The conditions under which an observation is valuable are fourfold. In the first place, there must be systematic preparation or planning by the observer. This is discussed by William Chandler Bagley in his book entitled "Classroom Management." This necessitates first, the selection of the specific points or problems to be noticed in a given lesson. From watching a lesson in a general way certain benefit may be gained, but it will be haphazard. It is only through purposeful observation through which some need is to be met that it will best function in the observer's work and be most vital. The exact problems to be witnessed may be selected from the most important questions or needs confronting the observer at the given time. These may be such problems as discipline, questioning, the management of

the time element in the art lesson, lesson development, etc. The observer's preparation includes also the choosing of the most appropriate class to visit for the particular problems selected. The grade and teacher, of course, would enter into this decision. While the observation of a mediocre lesson sometimes gives the observing teacher who lacks self-confidence a feeling of her own worth and ability, it is usually most beneficial to watch as efficient and capable a teacher as possible.

Secondly, there must be definite modes of procedure during the observation. The most important policy for real help is to maintain a helpful, constructive attitude which will function in helping the observer emphasize the good rather than the poor points in the lesson, and to give constructive criticisms rather than destructive ones.² William Chandler Bagley³ tells us that "It requires very little experience or mental acumen to find fault."

In the third place, it is also usually helpful when possible to confer afterwards with the one who has given the lesson in order to clear up any misconceptions which may occur or to learn her reasons for certain modes of procedure. We have observed a lesson in which certain procedure seemed out of place and unpedagogical, but upon inquiry have found it was used because of an unusual situation in the group. We hardly need to add to this paragraph a statement about courteous procedure during the lesson observation. The reader knows that the thoughtful observer will adhere to any room regulation regarding visiting periods, and remain silent in the room.

Lastly, there must be the use of the data gained during the observation as a means to an end. This means the actual application or putting into practice the constructive helps obtained during the observation in solving the teacher's own problems. It is the last and most important step in the gaining of real value from that important aid to effective teaching—lesson observation.

¹William Chandler Bagley, "Classroom Management," Appendix A, page 276.

²See William Chandler Bagley, "Classroom Management," page 278.

CRITERIA FOR JUDGING THE TEACHING SITUATION
IN THE ART LESSON

Date.....School.....Grade.....
No. of Pupils.....Length of Period.....
Teacher.....Phase of Art Work.....

LESSON DEVELOPMENT

1. Has the teacher a definite aim based upon a knowledge of the interests and standards of attainment in that grade?

2. Have the children a definite motive for participating in the lesson based upon their interests and needs?

INTRODUCTION

3. Is the new topic correlated with the past experience of the child?

4. Is the child's past experience and knowledge, which contributes to his understanding of the new problem in the lesson, recalled?

5. Is the problem of the lesson definitely brought to the realization of the child?

6. Is the work to be accomplished during the period definitely defined?

PRESENTATION

7. Does the teacher use the most effective methods of presenting the subject matter in the lesson?

Questions

a. Do they stimulate, direct and clarify thought toward the solution of the problem?

b. Are they stated in logical sequence, each based upon a previous question or statement?

c. Do they accomplish the purpose desired in different parts of the lesson?

d. Are they simple, clear and concise?

e. Are the following points regarding the technique of questioning observed?

(1) Is the name of the child called after the question has been asked?

(2) Are the questions distributed throughout the class without calling on pupils in some special order?

(3) Is the term "Tell us" used rather than "Tell me?"

(4) Is the question stated only once?

(5) Are the answers given in complete, intelligible statements?

f. Are the following questions avoided?

(1) The question requiring "Yes" or "No" for an answer?

(2) The question suggesting a choice of two answers: "Is it hot or cold?"

(3) The question ending in "What?"

(4) The question beginning with "How about?"

(5) The question which includes words beyond the vocabulary of the child?

Statements

a. Are they simple, clear and concise?

Illustrative Material

a. Is there a definite need for illustrative material?

b. Is it carefully chosen with regard to its size and effectiveness, well organized, accessible when needed, and presented at the most effective points in the lesson?

c. Is the illustrative material presented by directed observation, i. e., through questions and statements?

d. Does the child feel the need for the presentation of illustrative material and the responsibility for the use of the data gained?

Demonstration by the Teacher

a. Is there a definite need for gaining new information which can be secured most advantageously through that means?

b. Is the demonstration accurately given, showing adequate preparation by the teacher?

c. Are the necessary materials on hand when needed and introduced at the most effective places in the lesson?

d. Is the demonstration conducted by directed observation, i. e., questions or explanatory statements by the teacher?

e. Have the children the consciousness of the need for a demonstration, a knowledge of the points for which to look, and a sense of responsibility for the knowledge gained?

8. Are directions for work simple and definite?

APPLICATION

9. Is the new knowledge gained made use of in the problem of the child?

10. Are individual differences considered by the teacher when giving individual attention to the pupils?

11. Is a definite, correct technical standard of attainment recognized by the teacher and held before the children?

12. Does the teacher encourage independence in the work?

CONCLUSION

13. Is there some form of conclusion which summarizes (clarifying and organizing) important points in the lesson?

a. Class criticisms.

(1) Are they constructive?

(2) Are they given in a spirit of helpfulness?

b. New applications of the points and principles?

c. Discussion—Oral questions and answers?

d. Questions to be answered in writing or drawing?

14. Is a statement of the problem for the following lesson made if it is a lesson within a large unit of work?

15. Has the aim of the lesson been accomplished?

16. Have the children met the need or interest which gave them a motive for the lesson?

17. Has the standard of attainment for the grade been definitely met?

Conditions Affecting the Time Element in the Art Lesson

a. Are the materials handled effectively—as a class project—based upon the necessity for quickness and order and the development of the child?

b. Is proper thought regarding the regulation of the physical conditions in the room given?

(1) Are the seats and desks adjusted to the statures of the children?

(2) Is the eyesight of the child considered in the seating?

(3) Do the children sit in a natural position in which all of the organs of the body may function properly?

(4) Is the ventilation, temperature and lighting of the room regulated adequately?

(5) Are the surroundings, including the desk of the child, orderly?

c. Is good order within the group maintained?

d. Is the class checked at intervals during the lesson and at a short time before the end of the period in order to keep the class together and assure the accomplishment of the work during the period?

e. Are those who do not finish with the average required to accomplish the work by a given time?

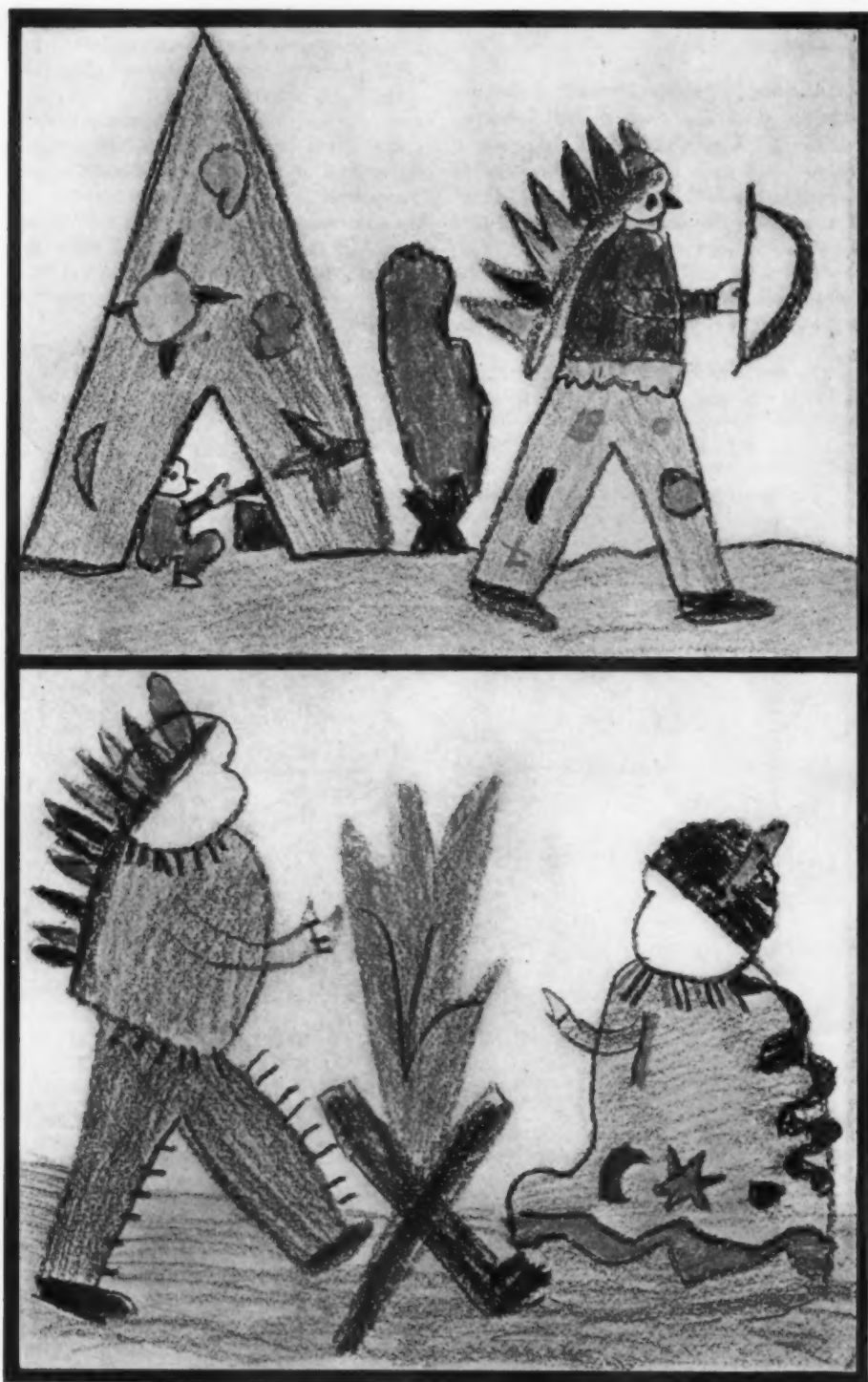
f. Does the teacher refuse to accept unfinished work?

18. Does the teacher adapt her organization to the conditions arising during the lesson?

19. Is a problem-solving attitude maintained during the lesson?



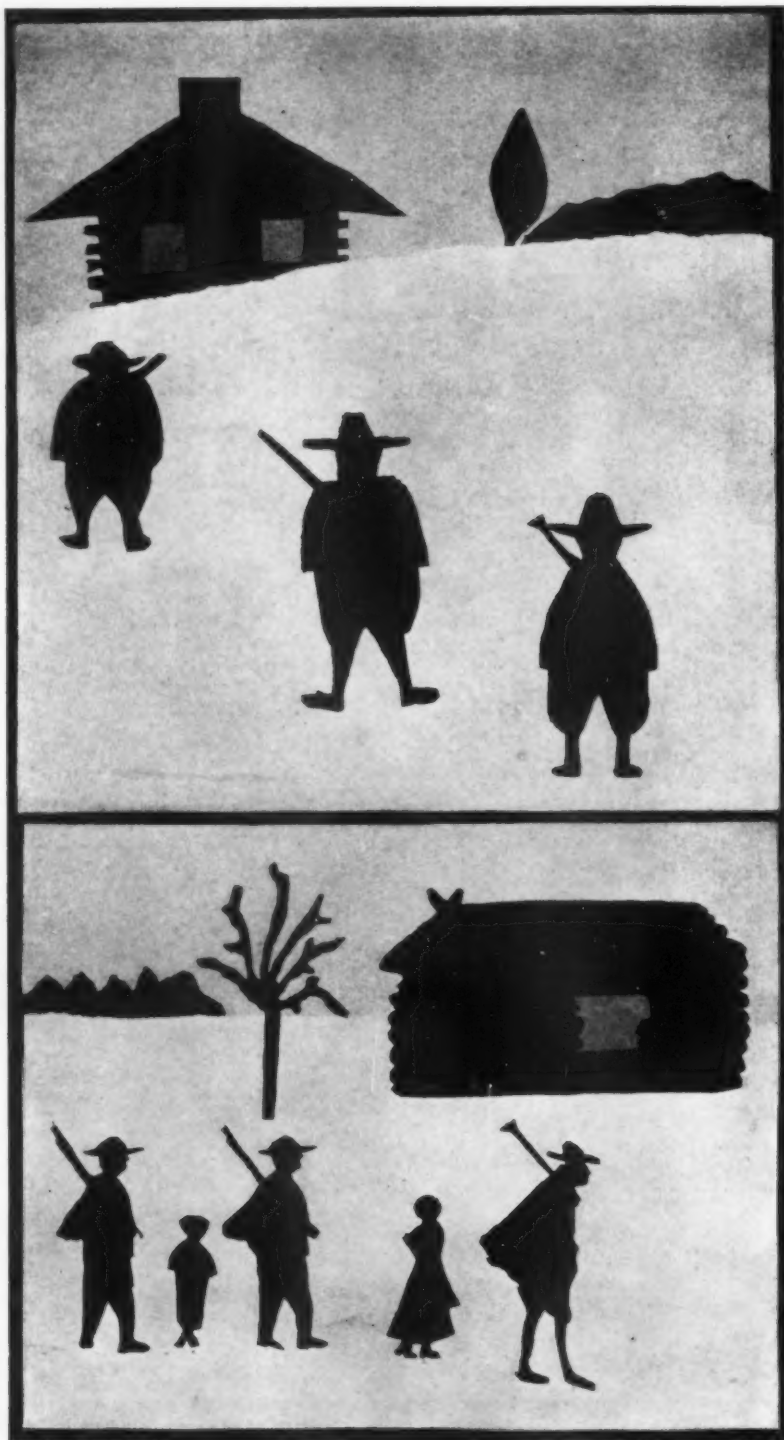
A SECOND GRADER'S FREE-HAND CRAYON CONCEPTION OF A PILGRIM FATHER. MARGUERITE SISEL, ART INSTRUCTOR, GILBERT, MINNESOTA



DRAWINGS OF INDIAN LIFE BY FIRST GRADE PUPILS OF MARGUERITE SISEL, GILBERT, MINNESOTA



A THANKSGIVING CUT-PAPER COMPOSITION BY A YOUNG PUPIL
OF LILLIAN DUNCAN, WASHINGTON SCHOOL, PENDLETON, OREGON



CUT-PAPER .THANKSGIVING COMPOSITIONS BY PUPILS OF
LILLIAN DUNCAN, WASHINGTON SCHOOL, PENDLETON, OREGON